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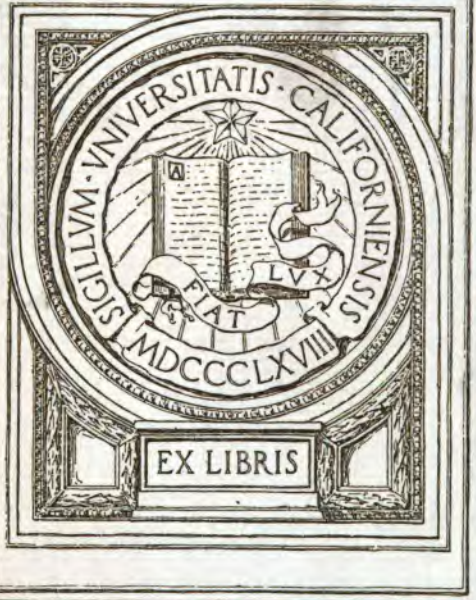

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CALIFORNIA

PRINCIPLES AND PRACTICE

OF

DIRECT ADVERTISING

BY

CHARLES A. MAC FARLANE

PUBLISHED BY

THE BECKETT PAPER COMPANY

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PRINCIPLES AND PRACTICE
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PREFACE

This book is the result of an attempt to assemble, and to present in handy form for ready reference, a few of the elementary facts and principles that the average busy man having to do with the preparation of advertising will find it helpful to know, about the several forms of "printed matter" that come under the general head of "Direct Advertising."

The subject being extensive and the book brief, the treatment of each subject is necessarily suggestive rather than exhaustive. Topics that elsewhere are discussed through entire volumes, even libraries, are here considered in short chapters. There has been no opportunity for the detailed descriptions and illustrations that are to be found, by those who know where to look, in other and more thorough advertising text-books.

This limitation, however, is also an advantage, on the principle that a dictionary often meets the requirements of an investigator better than an encyclopedia: the one tells you the elementary fact in a paragraph; the other either takes the elementary fact for granted altogether, or buries it in a mass of detail whence it is only to be extracted by the expenditure of more time and patience than the result may warrant.

"A DICTIONARY OF DIRECT ADVERTISING"

The present volume is a Dictionary of Direct Advertising rather than an encyclopedia. It is not a course in Advertising. It will not make you an expert overnight; and still less, if you are already an expert, is it likely that

it will add materially to your equipment. If it throws an occasional helpful sidelight on your advertising problems, if it serves as an occasional source of inspiration or suggestion, it will have done all that its author and publishers have ventured to claim or hope for it.

A book such as this, like any other book about Advertising, must of necessity appeal most to those who are least experienced in the planning and execution of advertising campaigns, and of individual advertising pieces.

It is this thought that has dictated, not only the inclusion of many details that the average expert will find highly superfluous, but also the preponderance of attention that has been given to what the expert might call the "mere mechanics" of Direct Advertising.

To the non-expert, however, the mechanics of Direct Advertising are not superfluous. They are, on the contrary, much more likely to prove useful than the discussions of marketing problems that form the staple of most advertising instruction.

"ADVERTISING IS SELLING"

Advertising is simply a form of selling, and as most prospective advertisers already know something about selling, so they also know something about advertising. As a rule they have a pretty good idea as to what should be said about their product, and to whom it should be said.

They are less likely to be skilled in the art of "saying their say" effectively in Letters, Circulars, Catalogues, Booklets, etc., and in this respect, if in no other, the present compilation should prove helpful.

PRINCIPLES AND PRACTICE
OF
DIRECT ADVERTISING

DIRECT ADVERTISING, as the term is now commonly used and understood, is any kind of advertising that is mailed or otherwise sent or given, by or for an advertiser, direct to specific firms or individuals, instead of being published or directed or distributed to the public generally.

Catalogues, Booklets, Pamphlets, Circulars, Folders, Letters, whether "form" or "personal"; Mailing Cards, Postal Cards, Blotters, Novelties, when designed to promote the sale or use of merchandise or service, are Direct Advertising.

Sampling is Direct Advertising, when the samples are sent or given to specific persons or firms, but will not be considered in this book, except in connection with the distribution of accompanying printed matter.

THE IMPORTANCE OF DIRECT ADVERTISING

As a manufactured product, Direct Advertising is one of the mainstays of an industry that ranks sixth in the United States in volume of business.

American Printing establishments in 1909, as scheduled in the 1914 report of the census bureau, numbered 31,445. They represented an investment in plants, machinery and other equipment of $588,345,708, employed 388,466 people at an annual wage of $268,086,431, and turned out $737,876,-087 worth of printing. Over one hundred million dollars of

this amount, it is estimated by "Printers' Ink," was paid for Direct Advertising.

Large as is the amount of money annually invested in Direct Advertising, however, it sinks into insignificance when compared with the dividends that are returned by the investment — the amount of money that ultimately changes hands as a result of the distribution of the advertising.

Excluding Newspapers and Periodicals, which are only incidentally advertising mediums, Direct Advertising probably represents a greater capital investment, gives employment to more people, moves more goods, has a more vital and vitalizing effect on trade, than any other one agency of business promotion.

STRICTLY "GENERAL" CAMPAIGNS EXCEPTIONAL

Few selling campaigns of importance can be conducted without the aid of Direct Advertising; while of many it is the chief, and sometimes the sole, motive power.

The great mail-order houses are living and unanswerable testimonials to its efficiency.

The two in Chicago alone mail literally carloads of Direct Advertising each month; and it brings back cash mail orders running into millions of dollars in the same period.

Many of the mail-order catalogues are sent out in response to inquiries originated by advertisements in magazines or newspapers, but this does not affect the status or the importance of the Direct Advertising. The General Advertising provides an outlet for the Direct Advertising; the Direct Advertising sells the goods.

DIRECT ADVERTISING THE RESULT OF SPECIALIZATION

The enormous growth of Direct Advertising, as a selling force distinct from General Advertising, is a logical and inevitable result of the increasing specialization which in our time is the outstanding feature of all branches of industrial activity and professional service.

When the Philadelphia merchant of a hundred years ago, to go no farther back, "begged to announce" in the public prints of his day that he had just received a new consignment of merchandise from abroad (thereby establishing a form of introduction that has served the tailoring fraternity faithfully right down to the present day), he was well advised in addressing his appeal to the public generally, for it was the public generally, and not merely a section of it, that was interested in his wares.

The consignment advertised consisted mainly of articles of food and apparel, of household utilities and implements that were in common use by all the people.

Every reader of every copy of the publication in which the advertisement appeared was a possible customer.

To-day, however, the social and industrial organization of the civilized world is complex where it was then comparatively simple, and the articles of merchandise that can now be sold economically by advertising to the general public are the exception rather than the rule.

The advertiser, moreover, instead of being as formerly a merchant selling many articles, some of which everyone can use, is frequently a manufacturer making only a single article or line of similar articles which can be purchased by only a restricted class.

A direct advertisement that brought back many times its cost in cash orders. Each circular was a sheet of 20 by 25 Plate-finish BUCKEYE COVER, with order blank, coin-card and post-card "request for catalogue" enclosed. Postage on complete piece, 1 cent.

LOCATING THE STOVE MARKET

The stove manufacturer, to take an instance at random, can not sell his stoves to people who live in steam-heated apartments, and this means that it will do him no good to advertise in publications that are largely read by such people.

Whatever method of advertising he adopts, he must place his announcements where the majority of them will be seen, or where they will at least have a chance of being seen, by people who use stoves. Rural newspapers and farm papers are largely used by such advertisers.

SELLING ELECTRIC FLATIRONS

A manufacturer of electric flatirons, on the other hand, would soon go out of business if he were to confine his advertising to farm papers, or even spend any considerable portion of his appropriation in such publications. He must look for his customers in the cities and towns where there are electric-service stations.

PROBLEM OF THE LOCAL DRUGGIST

The neighborhood druggist, under ordinary circumstances, can not expect to attract patrons to his store from remote parts of the city. He must sell to the people in his immediate neighborhood, or at least in his section of the city. He therefore can not advertise profitably in the local daily newspaper, for only a small percentage of the readers of the paper would be people to whom he could expect to sell. While he could reach his possible customers through newspaper advertising, therefore, the cost would be so high (on account of the "waste circulation") that it could not possibly pay him.

Each advertiser, to sell profitably, must reach effectively the people who are in a position to buy or use or recommend whatever he may have to offer for sale; and for

a multitude of articles of more or less restricted sale and use, general announcements to the public no longer suffice.

Technical and class publications meet the needs of some advertisers, so far as those needs can be met by periodical advertising. But such publications represent only a few of the classifications into which buyers can be divided. In the majority of cases, Direct Advertising is the only economical method.

SELLING THE GOODS BEFORE SHOWING THEM

Again, it is to be remembered that while practically all articles of merchandise were formerly sold over the counter, this is not so commonly the case to-day. All articles that are sent to the consumer by express or freight or parcel post, and many articles that are PASSED OUT over the counter, are SOLD before the customer sees them, usually through advertising.

This means, of course, that advertising is required to do a great deal more now than formerly, and in many cases a great deal more than could be accomplished through General Advertising alone.

If an article of general consumption is low in price, and requires no extended arguments or description to induce people to use it, it can be, and usually is, sold by General Advertising alone.

If the article is complicated, however, or is expensive, or requires extended demonstration or selling effort, often it can not be sold profitably through advertising in general mediums alone, even if every reader is a possible purchaser. This is because of the physical limitations of General Advertising.

Under such circumstances the usual procedure is to stimulate interest or curiosity through the medium of general advertising, using Direct Advertising, supplemented in some cases by personal salesmanship, to complete the sale.

DIRECT ADVERTISING AND GENERAL ADVERTISING COMPARED

One of the comparisons frequently met with in discussions of the merits of General as against Direct Advertising, is concerned with the cost of "reaching" a given number of people.

To "reach" a thousand persons by Direct Advertising, it is pointed out, costs ten dollars for postage alone; whereas a page of space in a magazine of general circulation costs, in round figures, one dollar per thousand of circulation — a difference of ten to one in favor of General Advertising.

When this comparison is examined closely, however, it is seen to be misleading, for the reason that it is based on two arbitrary quantities — the cost of postage in one case and of space in the other — which have no real relation to each other.

The comparison becomes illuminating only when all of the essential factors are taken into consideration — the character, manufacturing cost and selling price of the article to be advertised, the kind and number and geographical distribution of the people to whom it is to be advertised, the amount of space necessary to tell the selling story adequately, and the results that can be produced or reasonably expected by each method.

"REACHING" THE BUSINESS MAN

Suppose, for example, that the article is one that appeals especially to business men, and a choice is to be made between a circular and a page in a business man's magazine.

Here the comparison is not quite the same as before; for while the postage alone on the circular is still ten dollars, the cost of the space in the business man's magazine is

just double the cost of the same space in a magazine of general circulation. The business magazine charges two dollars per page per thousand, instead of one, because it is read by a special class of people, and is therefore a more valuable medium for advertisers who wish to appeal to that class.

This, however, is a very moderate rate for a "class" publication. The more restricted the classification, the higher the rate that must be paid.

THE AD. MAN COSTS MORE

If we wish to reach advertising men exclusively, the rate per page in the leading advertising journal will be in the neighborhood of five dollars per thousand.

If we wish to appeal exclusively to printers and those interested in printing, the rate per page per thousand in the leading printing trade publications will run as high as ten dollars.

Suppose then that we have an article to sell to printers that can not be adequately described in one or two or three pages. If four pages are used, the cost of the one advertisement will be $40 per thousand of circulation.

All this while, however, the cost of mailing our circular has remained stationary at ten dollars per thousand, leaving a margin of $30 per thousand for paper and printing.*

Four-page and even eight- and ten-page advertisements are not uncommon in class publications; and since the equivalent of any of these advertisements, bulk alone considered, can be sent through the mails under one-cent postage, it will readily be seen that the mere cost of "reaching" a given number of prospects by one method or the other is of no significance.

* A very elaborate circular, mailable for one cent, can be manufactured in quantities for considerably less than $30 per thousand.

WHY PUBLISHERS USE DIRECT ADVERTISING

A conclusive exposition of the fallacy of the "cost of reaching the consumer" comparison, and a striking testimonial to the efficacy of Direct Advertising, is found in the fact that it is used extensively by publishers of magazines and newspapers, as a means of selling, or helping to sell, their space to advertisers.

Publishers mail Booklets, Circulars, Letters, Cards, etc., to advertisers and advertising agencies because these mediums offer them the best opportunity to place their selling arguments before the right people, in the most effective form, and at minimum cost.

This does not mean that Direct Advertising as a form of publicity is superior to newspaper advertising, any more than it means it is superior to Magazine Advertising, or Street Car Advertising, or Electric Signs, or Billboards.

What it does mean, and what it proves, is that Direct Advertising, like each of the forms of General Advertising, is better for some purposes than any other form of publicity, and that this fact is both fully recognized and constantly utilized by those people of all others who are most interested in the sale and use of General Advertising.

HOW PUBLISHERS SELL THEIR SPACE

I have before me as I write, an extensive assortment of Direct Advertisements bearing the imprints of prominent publishers in all parts of the country.

Even a casual inspection of these pieces shows that in each instance Direct Advertising was resorted to, not only as a means of reaching a small list of people economically, but also as a means of reaching them MORE EFFECTIVELY than would have been possible through the use

of any reasonable amount of space in a magazine or newspaper.

One large 48-page booklet is made up of arguments and illustrations designed to impress advertisers and their representatives with the value of page advertisements in a great Chicago newspaper.

A page advertisement in this paper, under proper conditions, is an excellent investment. But the 48-page booklet, as a means of selling space for such page advertisements, was unquestionably a better investment.

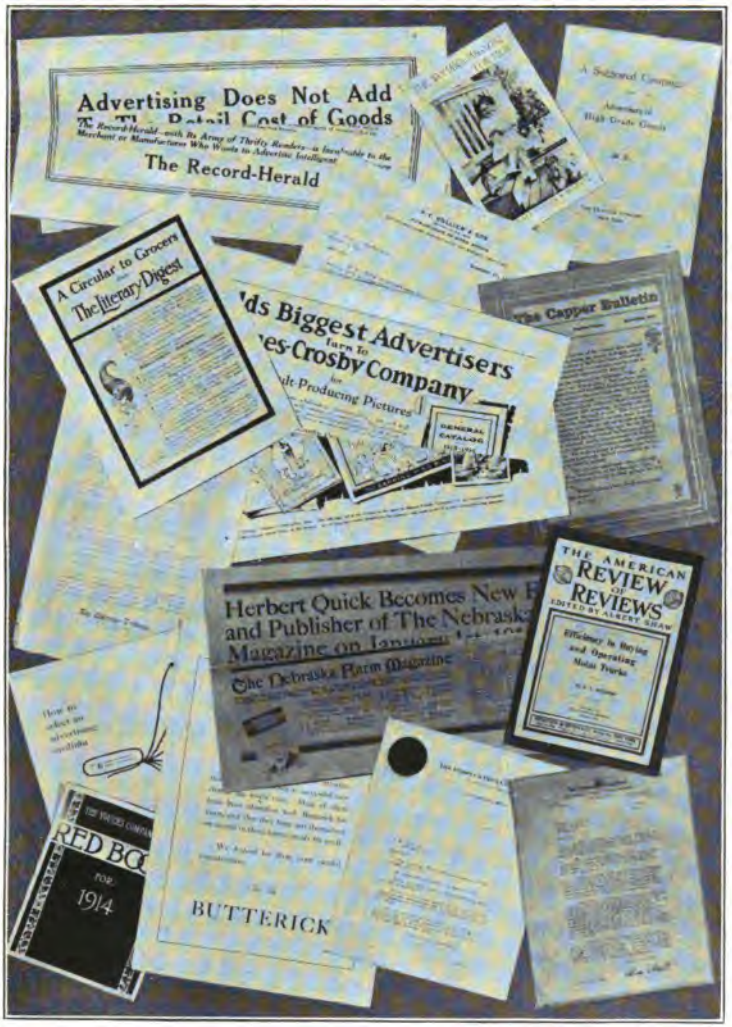
Another and still larger book consists of 64 pages, and is bound substantially in boards, besides being beautifully printed on a fine grade of paper. It was mailed to a limited number of advertisers and advertising agencies, and its sole purpose is to sell space, or to promote the more effective use of space, which comes to the same thing, in a well-known business man's magazine.

WHY DIRECT ADVERTISING IS MORE ECONOMICAL

The cost of these two books, per thousand, was a great deal more than it would have cost to print the same text and illustrations in a thousand copies of each of the publications represented. But the cost of reaching each "prospect" was infinitely less, because all waste circulation was eliminated, every copy going direct to an actual or potential advertiser, or to some one known to be professionally interested in the designing, writing and placing of advertisements.

These two examples, selected at random from a multitude of similar ones, are introduced here, not to belittle General Advertising as compared with Direct Advertising, but simply to emphasize the interdependence of the two forms of publicity.

The producers of Direct Advertising use General Advertsing in promoting their businesses, just as the producers



A few Direct Advertisements sent out by representative publishers of general advertising mediums. Many of these were printed on BUCKEYE COVER.

of General Advertising use Direct Advertising in promoting theirs. The publishers of this book, whose product is used mainly in the production of Direct Advertising, are staunch believers in General Advertising. They think highly of it, and they use it constantly and profitably.

General Advertising, however, is the older, the more highly organized industry. It is more spectacular; has greater prestige. It has therefore not seemed to the writer beside the point, in a book devoted to Direct Advertising, to call attention to the esteem in which it is held and the frequency with which it is used by those whose interest is primarily in the other, and occasionally competitive form of publicity.

MECHANICAL ADVANTAGES OF DIRECT ADVERTISING

In addition to its directness and its economy, Direct Advertising, by reason of its almost unlimited flexibility, offers many advantages which are not available to those advertisers who use General Advertising exclusively.

The Direct Advertiser is hampered by no restrictions. He can make his advertisement as large as can be conveniently handled and read. He can print it in any and as many colors as he likes, and on any paper he likes.

The size of the space, the kind of illustrations, the character and color of the printing, are determined, not by publishing conditions, but by the advertiser's individual requirements.

If the article has a great deal of detail, making it desirable to use, say, a 200-line half tone screen, that screen can be used, just as readily as the 133 to 150 required by the magazines: it is necessary only to use the proper paper and printing.

If extra colors are necessary, they can be added, without adding materially to the cost of the advertisement.

CLINCHING THE SALE

Most important of all, the Direct Advertisement can be made a far more complete selling effort than is ever possible in General Advertising. The Direct Advertisement "carries on" from the point where General Advertising leaves off. It can do a great deal more than merely excite interest and turn the interest into a resolve to purchase. It can clinch the sale. It can, and does, "bring home the bacon."

This is because the Direct Advertisement, unlike the General Advertisement, is not confined to pictures and descriptions and arguments relating to the article or service advertised — it can include also the facilities for ordering, as well as a great variety of separate advertisements, reminders, etc., that are entirely out of the question when other forms of publicity are used.

MAKING IT EASY TO ORDER

Order blanks, postal cards, coin cards, samples of merchandise, price lists, discount sheets, lists of dealers, testimonial booklets, blotters, novelties — any and all of these can be made a part of, or can be mailed with, any Direct Advertisement, and without affecting the rate of postage, except in the case of samples or other enclosures classed by the postoffice department as "merchandise."

SECRECY OF DIRECT ADVERTISING

A feature of Direct Advertising that is often of great advantage to the advertiser is its comparative secrecy.

Announcements in Newspapers and Magazines, in Street Cars and on Billboards, are read by your competitors, both actual and potential, as well as by the people whose patronage you are seeking.

Direct Advertisements, on the other hand, are much less likely to come to the attention of others than those to whom

they are specifically addressed; and even if individual mailing pieces do come to the attention of a competitor, they tell him little or nothing concerning the plan and scope of the campaign.

It is impossible to tell, by looking at a copy of a Catalogue, Booklet, Circular or Letter how many copies were distributed, or where and when and to whom they were distributed; nor is it possible to tell by what other pieces they were preceded and followed, whereas the extent and character of any "General" campaign may be readily ascertained by any one who is sufficiently interested to take the trouble.

This difference between secrecy and publicity is very often the difference between success and failure, or between a great and a limited success, Direct Advertising giving the advertiser an opportunity to enjoy a monopoly in his field, where General Advertising would be reasonably certain to attract destructive competition.

PLANNING THE CAMPAIGN

Before an advertising campaign or even a single advertisement can be planned intelligently, it is necessary that the problem be analyzed. Every line of business, every individual selling venture, has its peculiarities, and it is only by carefully ascertaining these and being guided by them that the advertising can be made to yield adequate returns.

It is, of course, possible to write advertisements about a watch, or a piano, or a food product by merely seeing and appraising the article itself; it may even be done from a picture or description. Advertising based on such meagre data, however, can be successful only by accident.

To advertise successfully, you must know WHOM you are selling as well as WHAT you are selling. The advertising must fit the market as well as the product. Articles are not bought because of their intrinsic worth and attractiveness alone. The characters and habits of the purchasers have a great deal to do with it, and these in turn may be affected by geographical location, occupation, age, sex, buying capacity, social standing, religious and fraternal affiliations, business rating and reputation, and many other factors.

It is also important to know the particulars concerning the competition, if any, that the advertised article or service must meet, since this usually has an important bearing on the character of the advertising.

These things are true of all methods of advertising, but they are more applicable to Direct Advertising than to any other kind, for the reason that the Direct Advertiser has a greater opportunity, and by the same token has a greater need, to make his advertising fit his selling problem.

When you advertise in a publication, your advertisement goes to the readers of that publication, whoever and wherever they may happen to be. When you send out Direct Advertisements, they go to THE PEOPLE YOU SELECT,

and to those people only. It is therefore of the utmost importance that you select the right people, as well as the right method of appealing to them.

SELECTING YOUR "PROSPECTS"

The word "prospect" as applied to advertising is probably a contraction of the phrase "prospective customer," but by common usage it has come to have a considerably broader significance. It does not mean prospective customers alone. It means anyone to whom an advertising appeal can be made profitably, and this may include several classes of people besides prospective customers.

Wholesalers and retailers and their salespeople, agents and canvassers, employees of prospective customers, your own salesmen — any or all of these may be "prospects" worthy of your advertising efforts, depending, of course, upon the nature of the product and the method of its distribution.

DIRECT ADVERTISING AND INDIRECT SELLING

Many products are advertised successfully to people who do not commonly buy them, except as incidental parts of other products. Automobile parts and equipment, such as axles, bearings, springs, batteries, ignition systems, etc., are examples. All of these are advertised to automobile buyers, notwithstanding most of them are SOLD only to automobile manufacturers.

Other products are advertised to people who neither buy nor use them, but who, in their professional capacities, may influence the sale of the articles. Building materials and equipment are advertised, not only to contractors and owners, but to architects and engineers as well.

Occasionally, too, a manufacturer finds it profitable to advertise something that he does not sell, or something that

he handles only as a side line, in order to stimulate the sale of his product. The advantages of concrete construction are advertised as a means of stimulating the sale and use of cement. The Standard Oil Company sells lamps and oil stoves in order to enlarge the market for kerosene. Central stations often sell electrical devices at or near cost, depending for their profit on the increased "off-peak" load, and so on.

Obvious as these advertising "indirections" may seem to be, it is only recently that the Fleischmann Yeast Company undertook, and with very satisfactory results so far as has been reported, to increase the sale of its product by distributing BREAD RECIPE BOOKS to housewives. No housewife can be induced to use two cakes of yeast in a batch of bread that requires only one; but if she can be induced to use MORE BREAD, the result is the same.

From even a casual consideration of these examples, it is easy to see the advantage of using the imagination when planning an advertising campaign — the advantage of inquiring whether the greatest opportunities for profitable business promotion may not lay outside, rather than inside, the regular channels of trade.

It goes without saying, of course, that not every manufacturer can get profitable results by advertising a machine part to the people who buy the completed machine, or by advertising a complete product in order to sell a raw material, but the possibility of doing one or the other of these things should at least have due consideration.

If you refrain from "indirect" Direct Advertising, in other words, let it be for a good reason. Being satisfied that it would not pay is a good reason. Overlooking the opportunity is a poor one.

PREPARING THE MAILING LIST

The basis of every Direct Advertising campaign is the Mailing List, containing the names and addresses of the firms and individuals to whom the advertisements are to be

sent. (They are not always mailed, hence the term "mailing list" is to be regarded as one of convenience rather than of literal accuracy.)

If the Direct Advertising campaign is supplemental to a General campaign, the source of the names is usually the advertisements printed in periodicals, these advertisements producing responses in the form of orders, requests for samples, literature, etc. Sometimes the list is made up partly, or even entirely, of names of customers furnished by dealers who distribute the commodity advertised. Customers already on the books of the advertiser may also be included.

Where Direct Advertising alone is depended upon to carry the printed selling appeal, or where it is used in connection with General Advertising but the General Advertising is not depended upon to develop the mailing list, the names must be secured from other sources.

The principal sources of names, other than those already mentioned, are the following:

City Directories.

Telephone Directories.

Trade and Professional Directories.

Commercial Agency Reference Books.

Special Lists, compiled by concerns who make a business of selling them to advertisers.

DETERMINING THE CHARACTER OF THE APPEAL

The most successful advertisements are not those that are most cleverly worded and attractively displayed, but those that come nearest to making THE RIGHT APPEAL to the people who read them.

Your customers do not buy your merchandise because it is intrinsically meritorious, or because it is good value for the money. They buy it because they think it to their

own advantage to do so, and in arriving at this opinion they are moved by a great many considerations other than the quality and price of the article itself.

Pride, Prejudice, Vanity, Acquisitiveness, Indolence, Love of Luxury, and many other human qualities are important factors in making sales, and the line of least resistance for the advertiser often lies through an appeal to one of these qualities, rather than through a descriptive exposition of the merits of the article advertised.

In selling Life Insurance, for example, it is the Life Insurance IDEA that has to be sold. The prospect needs to be convinced that he needs Life Insurance, and the appeal here is usually made to hinge upon the desire that all normal men have to provide for those dependent upon them, or for their own old age.

It is also essential to first have clear in your own mind, and then make clear to the reader of your advertising, exactly what you expect the advertising to accomplish; or, to put it another way, exactly what you expect the reader of the advertising to DO.

Obvious and elementary as this seems, it is a requirement that is more honored in the breach than in the observance by a great many advertisers.

Anyone who receives much Direct Advertising can hardly have failed to notice the frequent failure of advertisers to make their appeals specific — their failure to so construct them that a clear and definite impression will be made upon the mind of the reader.

The "prospect" very often is left in doubt as to whether his "next move" is to send money by mail for the article advertised, ask a dealer for it, write the advertiser for further information, or what not. One of the largest corporations in America recently sent out a Direct Advertisement which was glaringly defective in this respect.

A description of a product, as has already been stated, is not necessarily an advertisement in the modern sense of the term. When you have constructed what you think is an

effective one, it is a good plan to show it to outsiders who might qualify as possible customers, or who will at least have an outside point of view. Find out what impression the advertisement makes on them. Find out particularly what questions they are disposed to ask when they have read the advertisement — then reconstruct it so that these questions are anticipated.

WHAT KIND OF PIECES?

The most important forms of Direct Advertisements are Catalogues and Booklets, Letters, Circulars or Folders and Mailing Cards. Incidental forms are Envelope Stuffers, Blotters, etc.

Detailed suggestions as to the adaptability of each of these forms to various requirements will be found under the proper headings in other portions of the book. (See Index.)

HOW MANY PIECES?

The number of pieces of advertising matter that can be mailed profitably to any one person or firm, advertising the same article or proposition — the number of pieces that will yield the greatest return on the advertising investment, in other words — depends upon a variety of circumstances, such as the nature of the article, its cost and margin of profit, the kind of people to whom it is to be sold, the competition of other articles, etc.

In selling low-priced articles direct by mail, a single piece of advertising matter is usually all that is necessary, and all that will be profitable. If people do not buy such articles readily the first time they are offered, it rarely pays to make a second appeal. Two letters or circulars mailed to the same list of names will bring more orders than one, but one letter or circular mailed to double the number of names will usually pay better.

The same principle holds true, to a very great extent, where the article offered or the proposal set forth in the advertisement is so attractive that it can be depended upon to commend itself instantly to almost anyone who is in a position to purchase.

If a merchant were to offer at half price an article the known and established price of which was $5, such an offer would require no follow-up. The advertiser would be reasonably safe in assuming that a single announcement would bring about as many orders as were to be had.

It would be quite otherwise, however, if the same merchant were only seeking to induce prospective purchasers of the $5 article to buy it at full price from him, instead of from some other merchant, Here there would be no obvious advantage to the purchaser, and a single advertisement containing such a proposal could hardly be profitable.

WHAT SHOULD THE PIECES COST?

A comparison of the cost of Direct Advertising with the cost of General Advertising will be found in a previous section of this book. In this section more detailed suggestions will be given as to the actual, rather than the relative, cost of the more commonly used forms of Direct Advertising.

The preponderant item of cost, so far as the cheaper forms are concerned, is the postage. To give a general idea of the total cost of these cheaper forms, therefore, it is necessary to take the postage as a basis.

Uncle Sam's minimum charge for carrying a piece of advertising matter is 1 cent; and as it is a "flat" rate, no discounts on quantity orders, this gives us $10 per thousand as the basic cost of any ordinary advertising letter, circular, folder, broadside or booklet.

Figuring on a moderate-sized list of names, say five thousand, so that the fixed costs such as typesetting, press make-ready, etc., will not be disproportionate, we find that

a cheap circular or mailing card can be printed, addressed and mailed for $3 to $3.50 per thousand. These figures are, of course, approximate, but, when added to the postage, they give what may be considered about the lowest practicable cost of circularizing a list of names — $13 to $13.50 per thousand.

From this it is a long way to the dollar or more per copy that is frequently paid for a fine catalogue; but if we exclude propositions requiring elaborate catalogues or booklets, the cost difference between the very cheap and the very good — the cheapest Direct Advertising that CAN be gotten out and the best that NEED be — is not nearly so great as is generally supposed.

You can not get out much of a circular for $13.50 per thousand; but for double this amount, representing an additional investment of only a little over 1 cent per name, you can choose among a wide variety of attractive and effective forms.

For $35 you can send out a thousand imitation typewritten letters, with filled-in typewritten salutations and printed signatures, under FIRST-CLASS postage. One and one-half cents per letter, or $15 per thousand, will be found a fair average allowance for letter-heads and envelopes, printing, filling-in, folding, inserting and mailing.

Given the same amount per thousand to spend on a circular, which can be mailed under 1-cent postage up to a weight limit of two ounces, the portion available for printing and mailing will be 2½ cents per piece, or $25 per thousand, and if you are getting out as many as five thousand at once, this will buy a fairly sizable and elaborate two-color circular or folder, in which the usual run of propositions could be set forth attractively and effectively. Expensive designs or illustrations will increase this per-thousand cost; increasing the edition will bring the per-thousand cost down again, since it is obvious that the more pieces you get out the lower will be the cost PER PIECE for art work, plates, typesetting, press make-ready, etc.

The difference in cost between a very cheap mailing piece and a very good one — or, to be more exact, between a piece that is inadequate and another one that is entirely adequate for a particular purpose — is seldom enough, in itself, to determine the issue of a campaign. But IN ITS EFFECT on the character of the advertising, the difference is often more than enough to change failure to success, or vice versa.

To put it another way: If a proposed circular costs $20 per thousand to print and mail, and it is assumed that it will yield profitable returns, it is unlikely that increasing the cost to $25 per thousand will make the returns unprofitable, even if they are no greater than before. The greater probability is that if the increased cost will make the circular more effective, if it makes possible a more attractive display and a stronger presentation of the article advertised, the increased returns will be more than proportionate.

More money is thrown away on cheap advertising than on the expensive kind. Be sure yours is good enough.

DRAWINGS—ENGRAVINGS

Where illustrations or designs are used in Direct Advertisements, they are commonly the principal determining factors in the selection of the paper and printing process; hence a knowledge of the possibilities and limitations of the various kinds of engraving is invaluable to the advertiser who wishes to give intelligent supervision to the preparation of his Business Literature.

Engravings, moreover, are the least understood and the most frequently troublesome to the layman of any advertising material with which he has occasion to concern himself. In making up this book, therefore, the subject of Drawings and Engravings has been allowed to take precedence over the sections devoted to the preparation and arrangement of the Catalogues, Booklets, Folders, etc., in which the engravings are to be used.

THE HALF-TONE PROCESS

The half-tone is the most frequently used of all engravings, in Direct as well as in General Advertising, for the simple reason that as a rule it is the cheapest and most satisfactory means of accomplishing the multiple representation, on paper, of any objects, pictures or designs that contain gradations of color between black and white.

A finished half-tone plate is not essentially different from a line engraving or a wood cut. It is a relief plate, the printing surface of which is made up of a pattern of lines and dots. The difference is in the process whereby the pattern of lines and dots, instead of being tediously and expensively produced by hand, is produced quickly and cheaply, by mechanical means.

This is accomplished by photographing the picture or object through a "screen" which breaks up the flat colors of the copy so that white, for instance, is represented in the

plate by a pattern of dots so small that the printed impression of them is barely perceptible, while black is represented by heavy cross lines, so close together that in the printed impression it has the appearance of solid color.

Every gradation of color between these extremes is faithfully rendered — light gray by small dots, widely spaced; darker gray by larger dots, closer together; still darker gray by cross lines, widely spaced; very dark gray by heavier lines, closer together, etc.

Circular illustrations stand out much more strongly than rectangular ones of the same size.

MAKING "FINE" AND "COARSE" HALF-TONES

By using "screens" having a greater or lesser number of lines to the inch, fine or coarse half-tones are produced, according to the requirements of the work for which they are intended.

If the half-tone is to be carefully printed, on good paper (which in this case means paper with the smoothest possible surface), a very fine screen can be used, so that the lines and dots in the printed impression are hardly apparent to the eye, and the smallest details in the copy are faithfully reproduced.

Half-tones having two hundred lines to the inch are sometimes used in high-grade work, and even 400-line half-tones have been made and printed successfully.

It is not advisable, however, to order half-tones having more than 150 lines to the inch, unless upon the specific recommendation of the printer who is to be entrusted with the presswork.

One hundred and fifty-line half-tones are the kind most frequently used in fine Catalogue and Booklet printing. They are fine enough to show all of the detail that is ordinarily necessary, and at the same time are coarse enough not to involve undue difficulty in printing.

Half-tones having finer screens must be printed more slowly and carefully, and their use in commercial literature seldom justifies the added cost, except in the case of objects having fine detail that could not otherwise be shown accurately.

One hundred and thirty-three-line half-tones are commonly used for Catalogues and Booklets which are printed on medium grades of coated papers, and on which the best presswork is not required.

133-line screen.

100-line screen.

85-line screen.

50-line screen.

The above half-tones were all made from the same photograph, the only difference being in the "screens" used. The 150-line screen is the one most frequently used for fine catalogue and booklet work. The 50-line half-tone, used for newspaper work, shows plainly the character of the printing surface of the plate.

THE BEST "SCREEN" FOR MISCELLANEOUS USES

One hundred and thirty-three-line half-tones will work well on any coated stock; also, if carefully printed, on many grades of machine-finished papers. The 133-line screen is usually best for cuts intended for miscellaneous uses.

For use on uncoated papers, particularly those not highly finished, the half-tone screen will vary from 120 lines to the inch, as used in this book, down to 50 or 60 lines to the inch, as seen in newspapers.

Outlined half-tone from retouched photograph. Compare with half-tone from *unretouched* photo of the same subject.

Square-finished half-tone from *unretouched* photograph. Compare with half-tone from *retouched* photo of the same subject.

An exception to this is the use of finer screen half-tones in catalogues, such as mail-order catalogues, where because of the cheap paper used they do not print well, but where appearance is of secondary importance to the preservation of the details in small articles that would be lost if coarser screens were used.

Half-tones may be made from any of the following "copies":

HALF-TONES DIRECT FROM OBJECTS.—A half-tone can be made direct from any object which is sufficiently flat — such as a folded handkerchief — to be focused sharply by the camera. This should not be attempted, however, except on the advice of the engraver or other authority, as the objects that can be reproduced satisfactorily in this way are comparatively few.

HALF-TONES FROM UNRETOUCHED PHOTOGRAPHS.— If the object to be reproduced can be photographed so that there is sufficient detail and proper color values in the photographic print, which should be a glossy print, it will serve adequately as copy for the engraver. The half-tone process, however, can not get more out of a photograph than there is in it. Usually it gets somewhat less, by softening the contrasts and losing the smaller details, and in ninety-nine cases out of a hundred the best results will not be obtained unless the photograph is retouched.

HALF-TONES FROM RETOUCHED PHOTOGRAPHS.— The modern camera is a wonderful and invaluable aid to the modern advertising man, but it has its limitations. It doesn't see colors as the human eye sees them. It doesn't see well in a dim light. It can not look at a rough surface and tell how it will appear when polished. It can not see things which are not directly in its line of vision. It can not make allowances for unequal lighting on the objects at which it is pointed. For one or another of these reasons, sometimes for all of them together, most commercial photographs require to be retouched before they are ready for the engraver. The retoucher, by painting portions of the photograph with opaque colors, corrects the faulty color values and faulty lighting, brings out the details that did not show clearly, and in general endeavors to furnish the engraver with a copy from which he can make an engraving that will print an accurate and veracious representation of the article.

Sometimes he removes undesirable portions of the photograph — as the background in a picture of a piece of

machinery. Again he may add parts not shown in the photograph; or he may paint in imaginary features to embellish the picture, such as trees and shrubbery in the photograph of a house or factory.

"High-light" half-tone from pencil drawing.

Half-tone from wash drawing.

HALF-TONES FROM WASH-DRAWINGS.— Many objects that are to be shown in advertisements can not be photographed satisfactorily, and where this is the case, if a photographic effect is wanted, it is achieved through the medium of a wash-drawing, which is a drawing made with diluted india ink or water color, so that it contains half-tones as well as blacks and whites.

Even where objects can be photographed with fairly good results, it is sometimes cheaper to make wash-drawings. Pianos are a case in point. Because of the comparatively small amount of detail on them, less work may be involved in making a wash-drawing than in retouching a photograph, although a piano is not a particularly difficult subject to photograph.

Wash-drawings can be made from sketches or blueprints, as in the case of a building to be illustrated before its erection; or from groups of photographs, as in the case of

buildings that can not be photographed in their entirety from any one position.

Bird's-eye views of factories are nearly always, of necessity wash-drawings, since few commercial photographers are equipped to make balloon ascensions. The necessary photographs are made from various points on the ground, or from near-by buildings, and the "bird's-eye view" is constructed from these by means of mathematics, mixed with a little imagination.

Half-tones can be made from any kind of drawing or painting, including water-colors and oils, except that satisfactory one-color half-tones can not be made from colored drawings or paintings, as a rule, unless the coloring has been done with one-color reproduction in view.

Both half-tones and line engravings can be made from pen, pencil, crayon or charcoal drawings.

Outlined half-tones from photograph of colored cover-designs.

SPECIAL WORK ON HALF-TONES

The most serious limitation of the half-tone process is that it can not reproduce either white or black. It renders white as very light gray, and black as a very dark gray, thus reducing the contrast and making the reproduction " flat " as compared with the original drawing or photograph.

This defect is seldom serious, and ordinarily it is ignored. Where it is necessary or desirable to regain the lost contrast, it is done by " tooling " the plate after the process work has been completed.

The illustrations on opposite page show this feature of the process. Both were made from the same copy — a wash-drawing in which the high lights were pure white and the deepest shadows were solid black.

In the illustration on the right, the high lights are light gray, while the shadows are dark gray, neither being the same as the copy.

The other illustration is a duplicate plate in which the light gray portions have been cut out of the plate, leaving the high lights white; and the dark gray portions have been burnished so they print solid black.

The Half-tone Process.— The portion inside the cross lines shows the nearest approach to white at one end and to black at the other that is possible without tooling or burnishing. The ends of the plate have been tooled and burnished to produce clear white and solid black.

This "tooled" plate has far more contrast than the other, and has a brighter, snappier look. Many plates can be improved as much or more by judicious tooling, and it is well to know its possibilities.

Two half-tones from the same wash-drawing, showing the effects of "tooling," "burnishing" and "reversing." The cut on the left is an exact reproduction of the drawing, but to produce the clear whites in the figure it was necessary to tool out these portions of the plate by hand. The solid blacks were obtained by burnishing. The cut on the right, in reverse position, is an ordinary half-tone and lacks the brilliant contrasts of the other.

This work is always charged for by the engraver, in addition to the cost of the plate. Ordinarily it is not done without specific instructions from the advertiser.

Where you have reason to think a plate would be improved by tooling, but are not sure, you are usually safe in leaving it to the judgment of the engraver. It is not necessary that the tooling be done before delivery of the plate — it can be returned to the engraver for tooling afterward if desired.

TWO, THREE AND FOUR COLOR HALF-TONE PROCESS-PLATES

For best results color copy should be used. The two-color half-tone plates are usually employed for the reproduction of illustrations or designs which contain two contrasting colors. The three and four color process will reproduce faithfully almost any number of colors or shades of colors.

With two-color process color-plates any two contrasting colors may be used in printing. Those most commonly employed are black and orange, red and green, blue and red.

In three-color process-printing the three so-called primary colors are employed — red, yellow and blue.

The four-color process consists of the addition of a black plate to the three primary colors. The use of four-color process-plates is confined principally to the reproduction of subjects requiring accurate rendition of color. While very faithful reproductions of most subjects are possible with three colors there are some requiring greater color accuracy and a wider range of color.

On a "color card" sent out by a paint manufacturer or interior decorator, for instance, there may be half a dozen shades of blue, as many shades of green, pinks, reds, etc.,

and it is usually necessary to employ the fourth plate in order to faithfully reproduce these.

The reason for this is that with the use of the fourth color, that is the black, the engraver has a better opportunity to manipulate the other three colors, so as to obtain the varying shades and the wide variety of color such subjects demand.

PROCESS "COPY"

Copy for two, three or four color process half-tones should be in color, for the reason that the engraver has a guide at all times for the manipulation of his plates. The chief reason, however, is that it enables the engraver to obtain his color separation in the negatives instead of having to depend upon his judgment in etching and reëtching the plates.

Where color-copy is furnished for three-color half-tone reproduction the copy is placed on the camera, and a filter screen, consisting of celluloid or a fluid enclosed in a specially constructed glass container, is placed before the lens. The first negative made is that for the red plate. The color-filter employed filters all the colors from the subject except the red. The result is that the red portions of the subject predominate in this particular negative. The filter is then changed for the blue plate and again for the yellow, in each case making it possible for the camera to emphasize the parts of the subject required.

With these three negatives the engraver has a much better opportunity to work up his plates than he would have were he working from ordinary copy, and obliged to depend on his judgment for his color effects.

"DUOTYPES" AND "DUOGRAPHS"

Duotype plates are two half-tones made from the same negative.

Duograph half-tones are two half-tone plates made from separate negatives, these negatives being made without changing the focus or shifting the camera.

Two-color half-tones are usually made from color-copy, and require considerable tooling or cutting out on one or the other or both of the plates.

The term two-color half-tones, as explained above, usually applies to plates printed in contrasting colors. Duograph and duotype plates are frequently printed in two shades of the same color; for instance, a sepia and a buff. They are generally used where a photographic or a two-tone effect is desired.

REVERSED HALF-TONES

The two figures shown on page 39 were made from the same drawing, by simply reversing one of the negatives. Similar "reversed" plates can be made from any drawing. Occasionally they can be used very effectively, particularly in large folders. The phrase "reversed position" should be used in ordering such plates, as a "reversed" plate, technically, is one in which the colors are reversed; the white in the drawing being reproduced as black, and vice versa. This is explained further in the section devoted to "Line Engravings."

Care should be exercised in the selection of subjects for reversed-position plates, for the reason that reverse position reverses everything exactly as does a mirror.

A man's coat, for instance, is made with buttons on the right side and buttonholes on the left. A reverse-position plate reverses this order. A left-drive automobile if reversed will appear as a right-hand drive car, etc.

"The predominant cover" in the automobile industry. Over one-fifth of all the automobile catalogues issued have BUCKEYE COVERS. The above are a few of them.

FINISHING THE HALF-TONE

The style in which the half-tone is finished is sometimes dictated by the requirements of the job for which it is intended, sometimes by the taste or fancy of the advertiser, and sometimes by the convenience of the engraver.

It is the prerogative of the customer to specify the style of finish. If he does not do so, the engraver will use his judgment, and in most cases this will probably be eminently satisfactory to everyone concerned.

The several finishes, which may be readily identified as they occur in the pages of this book, are as follows:

SQUARE (Rectangular).— Half-tones are ordinarily finished in this style unless otherwise ordered.

SQUARE (Rectangular) WITH LINE.—A fine black line along each edge of the plate, enclosing it. Desirable on plates having light-toned backgrounds, as square finished half-tones with such backgrounds, without an enclosing line, are difficult to print properly, and do not wear well.

OUTLINED.— Background cut away.

VIGNETTED.— Plate etched so that the printed impression has no definite outline, but appears to gradually fade away around the edges.

OUTLINED AND VIGNETTED.— Plate partly outlines and partly vignetted. See example on page 34.

PRINTING THE HALF-TONE

The next newspaper that comes to your hand will probably be a fairly representative sample of the roughest paper on which a coarse-screen half-tone can be printed acceptably.

From this as you go up the scale you will find that just in proportion as the half-tone becomes finer and the stand-

ard of work higher, so the paper must be smoother, until it reaches, in the best coated stocks, as near an approach to absolute flatness as human skill has thus far been able to achieve.

"Coated" paper is paper surfaced with a special clay which has first been applied uniformly and then "calendered" to the required degree of smoothness and evenness. This is the easiest paper for the printer to secure satisfactory results on, and is the logical printing medium for the majority of fine half-tone jobs.

OBJECTIONS TO GLOSSY PAPER

Glossy paper is objectionable to many people, however, being undeniably hard on the eyes because of extent to which it reflects light; and the necessity for using such paper, in the preparation of artistic books and catalogues, has always been considered one of the disadvantages of the half-tone process.

In the recently introduced "dull-coated" paper the objectionable gloss has been eliminated, although the gain has not been without its corresponding disadvantages. The cost and the difficulty of manipulation have both been increased, while the average results obtained, in clearness of impression and faithful rendering of details in the illustrations, are hardly equal to those obtained on the glossy paper.

Dull-coated papers, too, soil more readily than the glossy papers, and this is a disadvantage where they are handled a great deal.

ORDERING "DULL-COATED" PRINTING

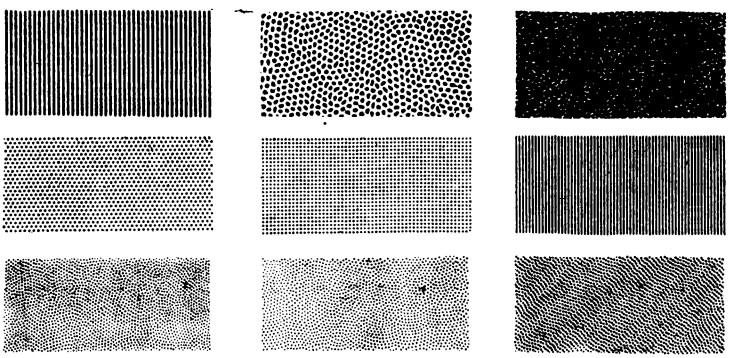
Where it is proposed to use a dull-coated paper, the work should be given only to a printer who has had experience with such papers, and who can show samples that demonstrate his ability to print them properly.

Half-tones can be printed satisfactorily on rough papers by first "hot-stamping" or ironing-out that portion of the paper which is to take the half-tone impression. This method is used principally on covers and small announcements.

LINE-ENGRAVINGS

Line-engravings, also called zinc etchings and "zincs," though they are sometimes etched on copper, can be made from any "copy" in which the object or design is represented by solid lines, dots, or masses of color.

The "copy" is almost always a drawing, and usually it is a pen-drawing, although a brush is sometimes used.



A few popular "Ben Day" patterns or shading mediums.

Pen-drawings, wherever possible, should be made with black india ink on white paper. Red, orange, dark blue and dark green can also be photographed, and it is useful to know this; but the only legitimate occasion for the use of any of these colors, assuming that black ink is available, is where an artist desires to differentiate certain portions of his drawing, either for the guidance of the engraver, or to

give his client a better idea as to the effect that is to be produced.

Making the drawing in black and red where the plates are to print those colors; coloring portions of the drawing to indicate the placing of "Ben Day" tints in making the plate; and painting the sky in a drawing light blue (which does not photograph), merely to give the drawing a more finished look, are examples of the use of colors in line-drawings.

Line-engravings can not be made from wash-drawings, photographs (except photographs of line-drawings), or any "copy" containing tints or "half-tones."

Where shaded effects are necessary, they are produced by drawing fine lines or dots close together. These shaded effects MUST be drawn, for the print from the finished line-engraving is always an exact reproduction of the original drawing. If a zinc etching were to be made from a drawing containing gray tones, they would be reproduced as either white or black. There is no provision for breaking them up into a fine pattern of lines and dots as in the half-tone process.

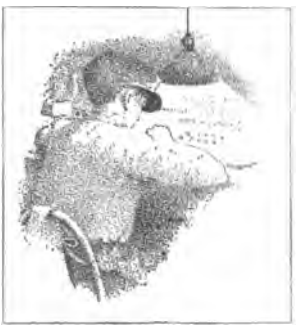
THE "BEN-DAY" PROCESS

The only exception to this is the "Ben Day" process, by which patterns of lines and dots can be introduced into designated portions of the plate. Examples of such tints, and of designs containing them, are shown on accompanying pages.

Real shading can be introduced into a plate by the "Ben Day" process — that is, gradations from a light to a dark tint can be produced; but such work is both expensive and uncertain, and unless the advertiser has reason to be pretty sure of the result in advance, he will do well not to order such special work done on his plates, unless the circumstances are such that he feels warranted in paying for experiments.

Ordinary "Ben Day" work, the laying of flat tints on certain portions of a plate, is not open to this objection, and it often gives color and contrast to a design which without it would appear dull and lifeless.

The "Ben Day" process is not utilized to anything like the extent it should be, and a knowledge of its possibilities



Zinc etching from stipple drawing.

Zinc etching from line drawing.

(as well as its limitations) should be part of the equipment of every advertising man, as also of every merchant and manufacturer who has occasion to concern himself with the preparation and publication of his own advertising.

ADVANTAGES OF LINE-ENGRAVINGS

The half-tone has already been referred to as the cheapest and best means (in general) of obtaining printed reproductions of pictures or designs or objects.

This is perfectly true, but it is nevertheless a rule to which there are important exceptions, and the line-engraving provides such exceptions at both ends of the scale.

The line-engraving for some purposes is a great deal cheaper than the half-tone, the drawing or other "copy" being considered part of the cost in both cases; and for other purposes it is a great deal better than the half-tone, although it costs more.

A dishpan, for instance, is a very difficult object to photograph. If polished, it must first be gone over with putty or some similar substance to "kill" the reflections, and even then the photograph will not be good enough to serve as copy for a half-tone until considerable "retouching" has been done upon it.

A reproduction of a dishpan by this method would be decidedly expensive, yet it would tell nothing more about the pan than its SHAPE; and the shape is so simple that an artist could draw it with a pen in far less time than he could retouch the photograph.

WHEN LINE-ENGRAVINGS ARE EXPENSIVE

An intricate wall-paper or carpet pattern, on the other hand, can be readily and successfully photographed; whereas, to make a pen-drawing of such a design would be

Line engraving from pen-drawing made over "silver print" of photograph. (Mill of The Beckett Paper Co.)

a long and tedious and expensive proceeding, and the finished line-engraving, with the cost of the drawing added in, would be far higher than that of the half-tone. The same would be true of automobiles or buildings, or any articles or objects having irregular outlines and a great deal of detail.

Vignetted half-tone from photograph of wash-drawing.
(Mill of The Beckett Paper Co.)

Line-drawings, with the engravings made from them, are cheaper than half-tones when the objects to be represented are simple; and retouched photographs, with the half-tones made from them, are cheaper when the objects are complicated and full of detail.*

* This comparison is somewhat modified by the size of the plates, Line-engravings cost less than half as much per square inch as half-tones, and a very large reproduction in line might therefore be cheaper than a half-tone, even though the line-drawing cost more than a photograph. Line-drawings of photographic subjects also cost less than where photographs are available, since the drawing can be made over a "silver print" of the photograph, as in the example shown on page 49.

The cost, however, is not always the principal factor that is considered in determining whether line-engravings or half-tones shall be used.

Half-tones are often used where "zincs" would have been cheaper, and vice versa, for the sake of the general EFFECT that will be produced, as distinguished from the mere faithful representation of the article advertised.

"ATMOSPHERE" AS A SELLING FACTOR

A notable instance of this is the growing use of line-engravings for the purpose of introducing "atmosphere" into the better grades of advertising literature.

It is often said that a camera tells the facts, but doesn't tell the truth, and while this sounds paradoxical, it is nevertheless a very accurate statement of the camera's principal limitation.

A photograph tells you how a thing IS, but not how it LOOKS, and this is why you can often view a photograph of a familiar place or scene unmoved, while a painting "takes you back" to the place in a moment, even though many of the details shown in the photograph may be absent from the painting.

The photograph gives you the facts; but it requires the brush of the artist to give you the truthful impression that makes you feel as though you were really there.

Something of this sort is what the more progressive commercial artists are now seeking, and with considerable success, to introduce into commercial literature — not mere illustrations of automobiles, but pictorial impressions of people enjoying rides in automobiles; not mere illustrations of furniture, but pictorial impressions of rooms with the furniture in them, designed to make you feel as if you were actually in the room yourself; not mere illustrations of electric fans, but pictorial impressions of people enjoying the breezes produced by the fans — and so on.

GREATER FIDELITY OF LINE-ENGRAVINGS

The best of this "impressionistic" work is done in line for the reason that the line-engraving process reproduces the artist's drawing exactly as it is. It reproduces mass for mass, line for line and dot for dot; whereas the half-tone, in reproducing a painting or wash-drawing, as has been already explained, yields an assemblage of TONES which may or may not — and usually does not — result in an absolutely faithful rendering of the original.

In making a drawing for half-tone reproduction, the artist is obliged to make some allowance for the limitations of the process. He must make his drawing somewhat more contrastive — "contrasty" the engravers call it — than he wishes the finished print to be, and must guess as to how much of the contrast will be lost. When he makes a drawing for line reproduction, he KNOWS in advance exactly what the result will be. Whatever he puts into the drawing will come out in the print.

ZINC COLORWORK AND TINT-BLOCKS

As explained under the head of zinc etching, such plates are made from line or pen-and-ink drawings. Where more than one color is to be used it is the rule to submit a preliminary color-sketch showing the actual colors and the effect expected in the final printed result.

When the color-sketch has been approved, a "Working" drawing is made. This consists of a pen-drawing made with india ink on white paper — carrying the essential parts of the design or picture — and so manipulated as to make it possible for the engraver to render the color effect shown in the original or preliminary sketch.

If the job is to print in three colors, the engraver makes one negative from the line-drawing, reducing it to the

required size, and then makes three prints from this negative on zinc.

Assuming that the copy is to print in black, red, and blue, the print intended for the black plate usually carries the complete picture or design. That intended for the red plate is taken up by a color-etcher, and he removes everything from the plate except that portion which is to print red. The same treatment is given the blue plate.

It is always advisable to employ a black plate in zinc colorwork. This plate to serve as the key-plate — that is, the plate which reproduces the picture. There may not be a particle of black in the object to be pictured, but unless a black outline is shown there is always a tendency to weakness.

Zinc colorwork ranges anywhere from two to six, seven and eight printings, and wonderful effects are possible where the colors are properly manipulated.

The Ben Day process plays an important part in zinc colorwork, by making it possible to produce many tints of the same color with one printing from a single plate.

If one portion of a design is to print red while another portion is to be light pink, it is not necessary to print these colors separately. The pink can be produced by Ben Daying the red plate, just as gray was produced by Ben Daying portions of several of the black plates that are shown in this book.

TINT-PLATES

A zinc tint-plate usually consists of a solid piece of zinc for use as a foundation or panel for a type-page. Frequently a border line is cut into this plate so that the border itself will print white. Such plates are used for embellishing type-pages, and there is nothing more effective for the purpose and really nothing less expensive. The tint-plate is usually printed in some very light tint, such as a buff, very delicate blue or gray.

PRINTING LINE-ENGRAVINGS

Line-engravings can be printed on any kind of paper, but where rough paper is to be used the engraving should be made with this end in view. A line-engraving containing very fine detail requires smooth paper for satisfactory printing, just as the half-tone does. Consult your engraver and printer before ordering line-engravings containing fine detail, if the work is to be done on any but a smooth-finished paper.

REVERSED "ZINCS"

Line-engravings can be made exactly like the drawing, or can be "reversed" as to either color or position, as explained under "Half-Tones." Examples of reversed-position half-tones and reversed-color zincs will be found on accompanying pages. (See page facing this for "Reversed-Color" zincs, in combination with Ben Day tints.)

WOODCUTS

In the preceding "Line-Engraving" section, some of the limitations of the half-tone have been touched upon. There is one other, however, which, while not so serious as those already mentioned, is nevertheless sufficient to make it worth while for advertisers to use the more expensive wood engraving for certain kinds of work.

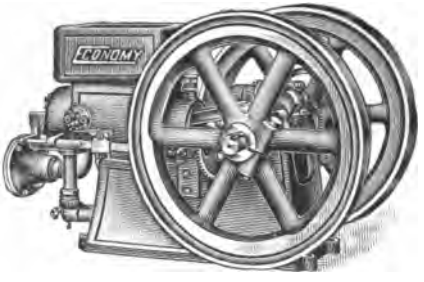
The half-tone reproduces TONES fairly accurately, but it can not differentiate between different TEXTURES having the same tone. This is a limitation of photography rather than of the half-tone process, but it is the finished plate that the advertiser is concerned with, and in this he can not get the effects that are sometimes necessary, if the object reproduced is to appear exactly as seen by the eye.

A piece of wood and a piece of iron, for instance, if they reflect the same amount of actinic light, will look exactly alike if reproduced in half-tone, although to the eye they may be entirely different. The same is true of any two

Here's the Proof
Here's the Proof
Here's the Proof

substances, or any portions of an object which have the same color with different textures, or which have different colors that happen to photograph alike.

The woodcut overcomes this difficulty, because in making it the artist deals with textures as well as tones; he can control the direction and character of the lines and dots that form the design, as well as the general effect.



Woodcut from photograph.

The woodcut, therefore, permits a much more faithful rendering of detail in mechanical subjects than is possible in either the half-tone or the line-engraving.

Woodcuts can be made from any copy, but those used in advertising are usually made from photographs of the articles represented, the photographic image being transferred to the wood block, which is then tooled by hand.

PRINTING THE WOODCUT

Woodcuts can be printed on any kind of paper, but the same restriction applies as in the case of the line-engraving — if rough paper is to be used, the cut must be made accordingly.

So far as advertising is concerned, woodcuts are usually resorted to as a means of showing details that could not be reproduced properly by the half-tone or line-engraving processes, and this means, of course, that they are usually printed on smooth papers.

SIZES OF DRAWING

Drawings, photographs and other copies for reproduction should be somewhat larger than the finished engravings that are to be made from them. Often they are made several times as large; there is no general rule.

Some artists prefer to make certain kinds of drawings as nearly the size of the finished plates as possible, in order the better to judge of the effect as the work proceeds. Others prefer to make very large drawings, for the reason that larger drawings require less careful handling, and can often be done with a brush instead of a pen, thus securing "broad" effects that otherwise would be out of the question.

Four trade-mark cuts from the same drawing. Notice "filling-up" of the smallest cut.

Photographs require much more careful retouching when they are nearly the size of the finished plate than when they are considerably larger, and this is an unnecessary expense that should be avoided wherever possible.

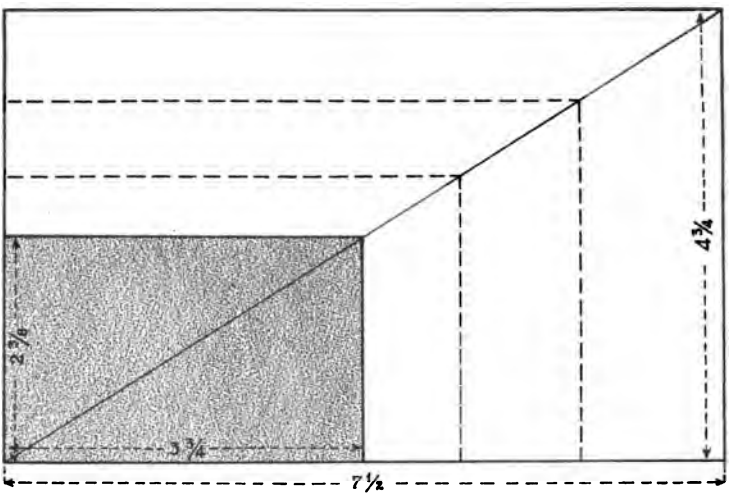
Where a number of photographs are to be made for halftone reproduction, it is best to consult the engraver as to the most suitable size. The size of drawings as a rule can be left to the discretion of the artist, provided he has had some commercial experience, and knows the size the finished plates are to be made.

NOTE.—As a rule many different sizes of cuts can be made from the same drawing, but there is always a limit beyond which reduction can not be carried without "losing" some of the detail in the design. Compare the largest and smallest of the above trade-mark cuts. If another cut half the size of the smallest had been made from the same drawing, the white lettering on the black ground would have been entirely illegible.

"SCALING" A DRAWING

It frequently happens that an advertiser, having before him a drawing from which a cut is to be made, wishes to know how high the cut will be if it is made a certain width, or vice versa.

Taking the accompanying diagram as an example, and letting the outline represent a drawing 7½ inches wide by 4¾ inches high, suppose it is proposed to make a cut 3¾ inches long — what will be its height?



Proportionate reduction or enlargement. The diagonal line shows the shaded space to be in exact proportion to the large outline. See explanation in text.

Figuring it arithmetically, the problem is one in simple proportion, and is set down this way:

$$7\tfrac{1}{2} : 4\tfrac{3}{4} :: 3\tfrac{3}{4} : x.$$

Multiplying 4¾ by 3¾ and dividing by 7½, we obtain 2⅜ as the value of x, which is the height in inches of the proposed engraving.

A much simpler method, however, and one that allows of experimenting with various sizes without endless figuring, is to draw a diagonal line on the drawing, as shown in the diagram, and use this as a basis for the determination of all size and proportion questions that may arise.

If it is proposed to make a cut a certain width, the height is obtained by measuring off the width along the lower margin of the drawing, then measuring the vertical distance from the point thus obtained to the diagonal line. This distance will be the height of the drawing.

Conversely, if the proposed height of the cut is known, the width is obtained by laying off the height on the left border of the drawing, beginning at the lower corner, then measuring horizontally from the left margin to the diagonal line. The horizontal distance between the two will be the width of the drawing.

Where the character of the drawing permits, the diagonal line can be drawn very lightly with a hard pencil. This should not be attempted on wash-drawings or photographs, however. The same result can be closely approximated by using a piece of string for the diagonal, or by covering the face of the drawing with a piece of tracing-paper, and penciling the diagonal on that.

If the drawing to be scaled down has no rectangular outline, it is of course necessary to provide one, and this should be done carefully with a T square, making sure that all portions of the drawing are inside the rectangle.

INSTRUCTIONS TO THE ENGRAVER

Drawings or photographs sent to the engraver should bear clear instructions as to the character and dimensions of the plate or plates that are to be made. If the drawing is known to be correctly proportioned, it is sufficient to indicate the width or height of the cut that is to be made. If this point is in doubt, however, both dimensions should be given, and it will then devolve upon the engraver to call attention to any discrepancy.

ELECTROTYPES

Where more than one printing-plate of the same size is required from the same design, it is not necessary that each plate be an original engraving. By the electrotype process as many duplicates as may be wanted can be made from a single original, and at a fraction of its cost, whether it be a half-tone, line-engraving or woodcut.

ORDINARY ELECTROTYPES, the kind the electrotyper furnishes unless another kind is specified, are wax-moulded, and are satisfactory for all classes of engravings except those having fine detail and intended for high-grade work.

LEAD-MOULDED ELECTROTYPES are used where it is necessary to reproduce fine-screen half-tones and other fine-detail plates with absolute fidelity. Wax-moulded electrotypes from such plates are slightly inferior in printing quality to the originals, whereas when the electrotypes are lead-moulded, they print exactly as well as the original plates. Lead-moulded electrotypes are now used extensively for the better grades of colorwork.

NICKELTYPES are nickel-plated electrotypes. The nickel-plating is sometimes added to improve the wearing qualities of electrotypes from which a large number of impressions are to be taken; but more often the purpose of it is to eliminate difficulties that are encountered when printing in colors from ordinary electrotypes. Some colored inks, and particularly reds, contain substances that set up chemical action when they come in contact with copper, so that the colors may be changed considerably while the work is in process. With nickeltypes, this trouble does not occur.

ELECTROTYPES FROM TYPE-FORMS, or from forms containing both type and engravings, can be made as readily as from individual engravings alone. The electro-

typer can handle anything you give him, from the size of a postage-stamp up to the size of a newspaper page and larger.

ELECTROTYPES FROM ELECTROTYPES are not quite as good as electrotypes made from original plates, and it is not advisable to order them where it can be avoided.

MOUNTING ELECTROTYPES

MOUNTING ON WOOD.—Unless otherwise specified, electrotypes are mounted on wood by the electrotyper, the completed plates as delivered being type-high. The great majority of electrotypes are wood-mounted, and this style of mounting is entirely satisfactory for all ordinary work.

MOUNTING ON METAL.—Where electrotypes are of such a nature that a great deal of pressure will be required to print them properly, as is the case with electrotypes of large half-tones, and particularly if such electrotypes are to be used for long press runs, they are often mounted on metal instead of wood, the metal base being more rigid, and less likely to yield under excessive pressure or other hard usage.

PATENT BASES.—Many printers use patent bases for certain kinds of work, principally catalogues and booklets, but occasionally small jobs of close-register colorwork also. There are several types of these patent bases, but the principle of all of them is the same — they permit unmounted electrotypes and other plates to be assembled and registered in a form much more readily than is possible where mounted plates are assembled and locked up in a chase with ordinary "furniture." Plates for use on patent blocks must be of a prescribed thickness and should have the edges beveled at a certain angle, according to the make of block. Such unmounted plates are cheaper than mounted ones. The printer should notify the customer when "patent-block" plates are wanted.

HOW ELECTROTYPES CUT PRINTING COSTS

If you were getting out a hundred thousand small booklets, or folders, or blotters, or letter-heads, it would be a sheer waste of money to have them printed one at a time. By making duplicate sets of plates (electrotypes), several complete pieces, or one side of several complete pieces, could be printed on a large sheet at a single impression, and the saving in presswork would much more than offset the cost of the electrotypes.

All large editions of small advertising forms, and sometimes of comparatively large forms, are printed most economically in this way, the number printed at a single impression being determined by ascertaining the point at which the cost of the electrotypes, extra make-ready, etc., equals or exceeds the saving in presswork. This is usually figured by the printer, and it is customary for the printer, in submitting his estimate, to state the number of sets of plates that he will require — or the number that he plans to furnish, if the electrotypes are included in his estimate.

The multiple printing of the same design is the most obvious of the advantages conferred upon the advertiser by the electrotype process, but it is by no means the only way in which electrotypes can be used to cut printing costs, avoid undue loss risks, and maintain uniform quality in the printing.

WHEN ORIGINAL PLATES ARE COSTLY it is always advisable to print from electrotypes, preserving the original plates, since if an original plate is damaged the cost of replacing it will be many times the cost of replacing a damaged electrotype.

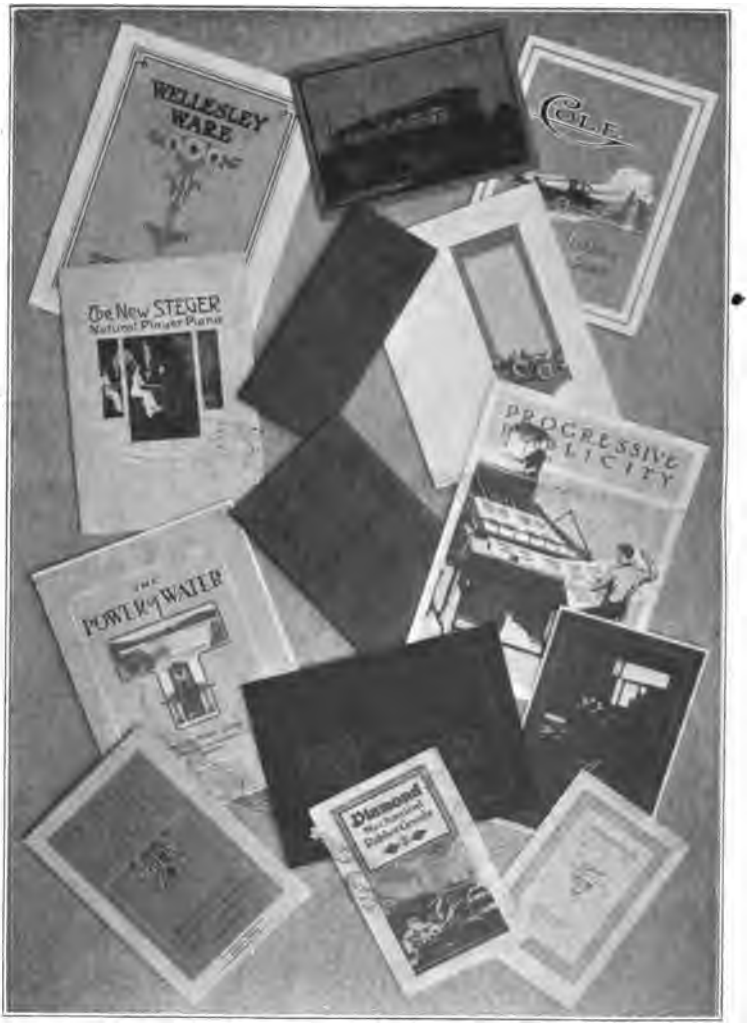
WHEN LONG PRESS RUNS ARE REQUIRED, it is advisable to print from electrotypes, not only to preserve the original plates, but also to maintain the quality of the work, a second set of electrotypes being made from the original plates and put on the press as soon as the first set

has become enough worn so that they do not produce satisfactory results.

WHEN DESIGNS ARE TO BE REPRINTED REPEATEDLY, the original plates should be used only for making electrotypes, thus assuring a perfect printing-plate for each job.

TYPE-FORMS should be electrotyped if it is anticipated that later reprints will be required, unless arrangements can be made with the printer to keep the type standing for less than the electrotypes would cost, and this is hardly likely to be the case, particularly if the type is hand-set foundry type. It is also advisable to make electrotypes of type that has been set up for a long run or for a job to be printed on very rough or very soft paper, either of which may wear the type to the point where it will not produce satisfactory impressions, long before the run has been completed. Many printers will not print directly from the more desirable type-faces that they use for setting up fine catalogues and booklets — they figure that they give all of their customers better service by insisting that every such job be electrotyped, thus assuring perfect printing-plates, the equivalent of brand-new type, in every case.

SOLDERING JOINTS IN RULE — Where a type-form has a rule border, particularly if the border is made up of two or more parallel rules joined at the corners, it usually pays to have the form electrotyped, instructing the electrotyper to solder the joints in the rule. These will show to a greater or lesser extent if the printing is done direct from the type-and-rule form, the joints in the rule-work sometimes being quite noticeable.



A group of representative "BUCKEYE-COVERED" catalogues and booklets. All but one were printed from line-engravings.

HINTS ON COPY-WRITING

Advertising, as already stated in the introduction to this book, is not an exact science, but this does not mean that it is not a science, and still less does it mean that the writing of successful advertisements is something that can be mastered by rule of thumb.

The best advertising is unquestionably written by experts, men who have learned to do the thing by DOING it, and wherever an important campaign is to be undertaken, or even a single advertisement published, it is best to employ an expert if one is available.

It often happens, however, that a man who is not an expert is confronted with the necessity of writing his own or someone else's advertisement; or perhaps he desires to write advertising, in order that he may gain the experience which in time will make him an expert, provided he has the requisite natural ability. How shall such a man proceed?

Many writers and lecturers on advertising have a glib bit of advice that has been constructed to meet this contingency. They tell you to "write as you would talk," and they have repeated this so often, in one form or another, that by many it has probably come to be accepted as a sort of fixed principle of salesmanship-on-paper, something permanent and immutable, like the law of gravitation.

ADVICE SHOULD BE TAKEN WITH DISCRIMINATION

The man who wishes to use the printed word effectively as a means of making sales, should not be led astray by the constant reiteration of this phrase. He should not ignore it, but neither should he follow it blindly. He should apply it discriminatingly. He should take it, like most other advice, with a little salt.

One writer has indeed supplied a formula with which you may test for yourself the soundness of this "write-as-you-would-talk" prescription. You memorize an advertisement that has a "literary" flavor, one that does not sound like "talk." You then repeat it to someone, preferably a prospective customer, when its absurdity becomes immediately apparent.

HOW TALK "SOUNDS" IN PRINT

This is a good test, and in many cases it will work out exactly as stated. Carry it a little farther, however, by reading the transcribed report of an oral selling effort, and you will see that the converse of the proposition is also true: a good "talk" may "sound" as bad when you read it instead of listening to it as does a printed advertisement when you listen to it instead of reading it.

Read a printed report of a sermon by Billy Sunday, and you will get the full force of this distinction. Billy has "punch" plus on the platform, but mighty little in print.

What he says is not particularly interesting or impressive when you read it. It is THE WAY HE SAYS IT that enables him to sway huge audiences as he does, and that has made him the most successful evangelist of his time.

If printed "talk" does not serve the turn of evangelism, how much less can it be depended upon to serve the turn of advertising, where the problem is so much more particular and difficult!

The evangelist, whether in the pulpit or through the medium of the newspaper, is talking to a mixed audience. He is dealing with human nature in the mass.

The advertiser talks to a mixed audience in his printed advertisements, but when the message is carried by a salesman, the talk is nearly always to individuals, and it does not suffice for the salesman to know human nature in a general way. He must know it in all its particular manifes-

tations. He must be able to classify individuals as he meets them, and must know how to shape his appeal in conformity with their tastes and inclinations, taking advantage of their weaknesses, if they have any, and being guided continually by their response, or their lack of response, to his solicitation.

HOW TO SELL A MOP

Imagine a salesman making a house-to-house canvass, introducing a patent labor-saving mop. At one door he is met by a woman who is obviously indolent — one who regards housework as drudgery, and the less of it she has to do the better. At the next door the woman has a brisk, energetic appearance, and she wears an air of impatience at having been called away from her work.

The same appeal will not work with both these women. The lazy woman would not be impressed by a talk about the greater amount of work she could do if she had the patent mop; nor would the energetic woman be attracted by the prospect of getting her work out of the way by two o'clock, so that she could take the afternoon off.

The salesman talks "less work" to the lazy woman, "more work" to the lively one, and so sells a mop to each.

Now, suppose this mop is to be advertised by means of a circular or booklet mailed to both women — and to thousands of others, each of whom has her own peculiarities? Is it not obvious that neither of these "talks" will do, and that the printed advertising must contain solicitation of another sort?

The problem of the writer of advertisements is indeed different from that of the salesman, and the substitution of general for individual solicitation, with the necessary elimination of the salesman's personality, is by no means the whole of the difference.

WHY WRITING IS HARDER THAN TALKING

The advertisement writer must tell his story from beginning to end, without interruption, and without knowing how much or how little the reader is interested. He must anticipate objections, not meet them. He can not emphasize statements by inflecting them, except to a very limited extent by the use of italics, and his language must therefore be more forceful, more lucid and convincing, than would be necessary if he were actually talking to the prospective customer.

If the advertisement writer asks questions, he must answer them himself and in such a way that practically every reader will agree, not merely one here and there. He must remember that it is much easier to lay aside a circular or booklet than to show a salesman the door, and to offset this must make a more continuous effort to sustain the interest of the reader, and to avoid giving even the slightest offense.

Keep these requirements in mind, and you may then safely follow the "write-as-you-would-talk" injunction to the extent at least of striving to give your Direct Advertising a colloquial rather than a literary flavor. Remember that you are appealing to real "folks" rather than writing an inscription for a public building, and that those same "folks" are infinitely more interested in themselves than they are in you.

HOW TO "GET READY TO BEGIN"

If you were the manufacturer of the patent mop to which we have already referred, and if you wished to write a booklet or circular about it, and were uncertain how to start, you could do a great deal worse than imagine yourself on the door-step with the mop in your hand, ready to sell it to the woman of the house.

Folder designed to suggest the call of a salesman. One of a series for which BUCKEYE COVERS were used. The illustration is a "tip-on," printed from a half-tone on coated paper.

The woman in this case would be neither of those we have already pictured — she would be a composite woman, a sort of "average" woman, with no pronounced characteristics, nothing to differentiate her from the millions of her sisters who make up the sum of American womanhood.

The picture of this composite woman, and of yourself on her door-step, may not suggest to you exactly what you should say, but it will at least save you from the enormity of printing a cut of your factory where you should have printed a cut of the mop, and from talking about your organization and equipment where you should have been talking about the woman and her house.

Most successful advertising is objective rather than subjective, and this means simply that it talks to the prospective customer ABOUT HIMSELF, rather than about the advertiser.

The advertiser must act on the assumption, and it is by no means an unwarranted assumption, that people are intensely interested in things that promise to contribute to their comfort, convenience, prosperity, pleasure and general well-being, and only casually interested, if at all, in things that do not fall within this category.

Copy that is well begun is half written, and there is no better way to begin than by putting yourself in the other fellow's place, getting his point of view, learning why he ought to WANT what you have to sell, and why he ought to want to buy it of you rather than of someone else.

If you know, you can tell him. If you do not know, the writing of the copy is not your job.

Artistic and effective treatments of "The World's Greatest Embossing Medium." All of the above books printed and embossed on BUCKEYE COVERS.

TYPOGRAPHY

Many voluminous books have been written and printed on the subject of typography, and more are in preparation, but the things that the busy advertiser needs to know about the use of type in advertising can be condensed into a few short sentences.

The first and foremost thing that should be kept in mind is that your catalogue, or booklet, or folder — whatever is to be printed from the type you are selecting or approving — is to be issued for the purpose of SELLING GOODS, perhaps to people not too willing to read what you have to say about them; and the essential thing, therefore, is that the story should be EASY TO READ.

To make a book or other advertisement easy to read, there are three primary requirements that must be observed:

1. The type selected must be legible.
2. It must be suited to the size and shape of the space in which it is to be set.
3. It must be properly arranged.

The intrinsic legibility of the type is, of course, the most important thing. No amount of skillful arrangement will make an advertisement easy to read if the type has not been properly selected in the first place.

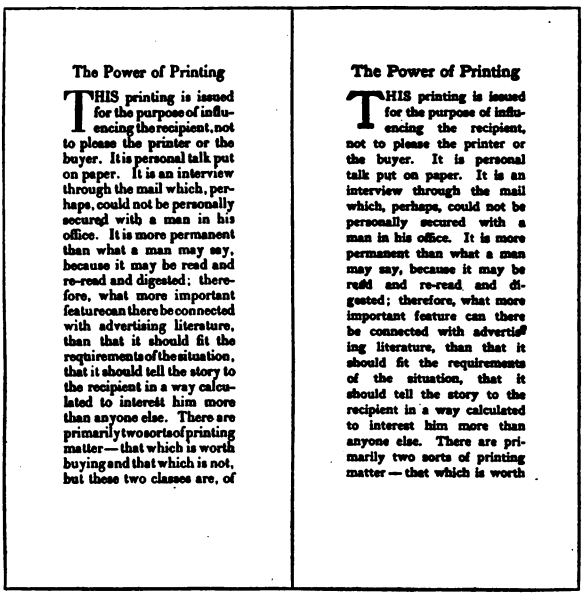
Beautiful and legible type-faces are available in great variety, and there is no excuse whatever for sacrificing easy readability, as is so often done, in the mistaken effort to secure an "artistic" effect.

Artistic effects are often desirable as a means of giving an advertisement the proper "atmosphere," but the advertiser should make sure that the "atmosphere" does not tend to become a fog. Art is never good salesmanship if it makes the selling talk more difficult to comprehend.

Advertisers, therefore, can not be urged too strongly or too often to avoid the habitual use of the fancy "job" type-faces which are now being exploited so extensively.

AVOID FANCY JOB FACES

These fancy faces are all right in their place; they have their legitimate uses, but it is pretty safe to assert that they have spoiled more sales than they have ever made, and they should never be considered, if at all, for any but the very



The Power of Printing

THIS printing is issued for the purpose of influencing the recipient, not to please the printer or the buyer. It is personal talk put on paper. It is an interview through the mail which, perhaps, could not be personally secured with a man in his office. It is more permanent than what a man may say, because it may be read and re-read and digested: therefore, what more important feature can there be connected with advertising literature, than that it should fit the requirements of the situation, that it should tell the story to the recipient in a way calculated to interest him more than anyone else. There are primarily two sorts of printing matter—that which is worth buying and that which is not, but these two classes are, of

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The condensed type, shown in left panel, harmonizes with the shape of the space better than the extended type in the right panel.

briefest announcements. For Catalogues, Booklets, Broadsides, any advertisement that requires the serious and sustained attention of the reader, they are utterly unsuited.

A number of the more appropriate and legible type-faces suitable for advertising literature will be found displayed in another part of the book, beginning on page 167.

ADAPTING THE TYPE TO THE SPACE

THE SIZE AND SHAPE OF THE SPACE in which the type is set is the second important factor to be considered in designing a readable and attractive advertisement.

Very large type is not easily readable if set in a narrow

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Upper panel — extended type, harmonizing with space. Lower panel — condensed type, not suitable for this space.

column that requires frequent breaking of words, irregular spacing, etc.; nor is very small type easy to read if set in a wide measure: it is difficult for the eye to "find the place" when going back from the end of one line to pick up the beginning of the next.

Readability is also promoted to a limited extent, and attractiveness to a very great extent, by using type that is similar in SHAPE to the space in which it is set, especially if one dimension of the space is much greater than the other.

Notice the accompanying examples, showing the advantage of using EXTENDED type in spaces that are wider than they are high, and CONDENSED type in spaces that are higher than they are wide.

PROPER ARRANGEMENT of the type is an important factor in determining the readability of an advertisement, though it is less vital than the selection of a legible type-face of the proper size and shape for the prescribed space.

Enough depends upon the actual typesetting, however, to make it worth while for the advertiser to see that the following points are observed:

DON'T USE SMALL TYPE

1. Do not allow your Direct Advertisements to be set in an unnecessarily small size of type. An examination of any representative collection of such advertisements will as a rule disclose several that could have been made much more readable by the use of a larger type-size. The reason for this is that when the printer is required to set matter to fill a certain space, he naturally selects a size that he is SURE will allow him to get everything in without crowding. If it comes short of filling the space, he has only to "lead it out" — that is, insert strips of lead between the lines — whereas if there were too much matter, part or all of it would have to be reset. Both contingencies can be avoided by careful figuring, and if necessary by setting an experimental page before the size of type is decided upon.

"KEEPING THE READER GOING"

2. In Catalogues and Booklets where description or argument runs continuously from one page to another, avoid ending paragraphs at the bottom of a page, so far

as is practicable. This applies particularly to right-hand pages. If a paragraph ends at the bottom of the page, the reader may stop there; whereas, if he is in the middle of a sentence when he reaches the bottom of the page, he is obliged to turn over to the next page to complete it.

CAPITALIZING THE READER'S INDIFFERENCE

3. People who receive Catalogues and Booklets do not always read them through systematically. Sometimes they "glance through them" idly, and it is a good plan to take advantage of this fact, as the more experienced advertisers do, by arranging the text so that the reader's attention will be attracted by some important word, or phrase, or sentence, NO MATTER WHERE THE BOOK IS OPENED. If subheads or display lines are inserted at intervals in the text, see that each "spread," or pair of facing pages, carries at least one such line. If no display lines are used, the same result can be attained by setting the first line of each paragraph in type one or two sizes larger than the balance of the paragraph. This method is followed extensively in all forms of advertising, including newspaper and magazine display. It is a violation of the strict canons of typographic good taste, but it is entirely in accordance with the established canons of successful selling, and these are usually allowed to prevail over taste (although they are not often in conflict with it) where advertising is concerned.

HOW NOT TO USE SPACES

4. Avoid unnecessary letter-spacing — that is, spacing between the letters of a word — and remember that most such spacing IS unnecessary, except in setting title-pages. As a rule, letter-spacing has a tendency to make display lines less attractive and more difficult to read. Larger or more extended type can nearly always be substituted, to good advantage.

USE AND ABUSE OF ITALICS AND CAPITALS

Italics, small capitals and capitals are used to give emphasis to important words or phrases in the text of an advertisement. The principle to be applied in employing them is the same that applies to emphasizing the spoken word — "If it is emphasized too much, it isn't emphasized at all."

Just as the too-vociferous speaker fails to impress his audience, so the italic or capital besprinkled advertisement defeats its own purpose. The reader becomes so accustomed to the frequent recurrence of emphasis that he either pays no attention to it whatever, or it serves merely as an irritant.

It is the quiet-talking man, the man of reserve force, who makes an occasional emphasis count, and it is precisely so with an advertisement. Italics or capitals achieve their purpose if they are used sparingly, and not otherwise.

Incidentally, it is to be noted that good copy, as a rule, does not require frequent emphasis. If the argument is inherently sound and forceful, it will for the most part carry its own emphasis.

Read a Herbert Kaufman editorial, every third word italicized. Read Emerson's Essay on Self-Reliance, containing less than a dozen italicized words. Which is the more forceful?

OTHER METHODS OF EMPHASIZING WORDS OR GROUPS OF WORDS

Words, phrases and sentences can also be emphasized by underscoring, by setting in boldface type, and by printing in a color different from that in which the balance of the text is printed.

UNDERSCORING is little used in up-to-date advertising, and has little to recommend it. Compared with other

methods it is expensive, and it spoils the typographic appearance of the text. It is sometimes justifiable where suitable italic type is not available, but seldom otherwise.

BOLDFACE type, of which examples are shown in another part of the book (see Index) is preferable to underscoring in most cases where choice must be made between the two, as it is less expensive to use, and produces stronger emphasis with less detriment to the typographical appearance of the text.

COLOR is often used as a means of securing emphasis, and is very effective in display advertising, but is hardly more effective than boldface type when used in the text of Catalogues and Booklets, and is at the same time much more expensive, since it entails separation of the type-forms in making up the book. Even where a book is printed in two or more colors, it adds considerably to the cost to print different portions of the text in different colors. Headings, marginal references and initial letters can be "separated" more readily than occasional words and phrases in the text, and can usually be displayed effectively in a separate color.

DISPLAY advertising is ubiquitous these days, and scarcely requires definition. Any reader of any magazine or newspaper can see for himself in what manner and to what extent it differs from "straight reading-matter." He can see that a variety of type-faces and a variety of arrangements have been utilized for the purpose of giving character to the individual advertisements, and also, in many cases, to differentiate the several sections of a single advertisement, giving emphasis to important words, phrases, sentences, paragraphs, etc.

The designing of successful display advertisement calls for the same sort of restraint that has already been recommended in connection with the italicization of catalogue and booklet texts.

METHODS OF SETTING TYPE

All advertisements in whatever form, whether they are Catalogues, Booklets, Folders, Mail Cards, Newspaper or Magazine displays, or what not, are put in type by one of three standard methods:

LINOTYPE COMPOSITION.—The Linotype is a keyboard-operated machine that casts type a line at a time, each "line o' type" being a single piece or "slug." All important newspapers are set on the Linotype, and it is used extensively for all kinds of commercial composition. Individual characters in a line can not be changed when matter has been set on the Linotype. If a line contains an error, the entire line must be reset. This book was set on the Linotype.

MONOTYPE COMPOSITION.—This form of composition requires two machines: the first machine, keyboard-operated, cuts perforations in a strip of paper, making a "record" somewhat similar to those used in player-pianos. The "record" is then placed in a second machine, which casts and sets the type. In Monotyped matter each character is a separate piece, so that any sort of corrections are made as readily as with foundry type. The Monotype, like the Linotype, is extensively used for almost every kind of composition. The recently published (American) Eleventh Edition of the Encyclopedia Britannica was set on the Monotype.

HAND COMPOSITION.—In setting type by hand, the compositor "justifies" each line by inserting spaces of varying thickness between the words, so as to make them APPEAR equally spaced. If the actual spaces were all alike, the spacing would appear unequal, for the reason that the shapes of the letters on either side of a space have a tendency to increase or decrease the width of the apparent space. In the phrases "bad boy" and "new view," here set with equal spaces, the apparent space between "new" and "view" is much greater than between "bad" and "boy."

The hand compositor would make these spaces appear equal by inserting a wide space between "bad" and "boy," and a narrow one between "new" and "view." Typesetting machines can not "justify" composition in this way, and it is for this reason, principally, that type must be set by hand where the nearest possible approach to typographic perfection is required.

The superiority of hand composition over machine composition is particularly apparent when the larger sizes of type are used—say, from "18-point" up. The larger the type, the more obvious the unequalness of the equal spacing in machine composition becomes. Where smaller type is used, such as that you are now reading, the difference is not so noticeable. See type specimen pages in back of book.

HAND LETTERING—WHY AND HOW TO USE IT

American type, whether the product of a foundry or of a typecasting machine operated by the printer, is the best in the world.

It is remarkable alike for its mechanical perfection, and for the unending variety of practical and beautiful faces of which it is the vehicle.

The ability and enterprise of the American founders has been a tremendous asset to the progressive advertiser, in that it has enabled him, or his printer for him, steadily to improve the appearance and effectiveness of his business announcements, until they have become recognized models for the advertisers of every other country in the world.

The great bulk of all of American advertising is undoubtedly printed entirely, so far as its text is concerned, from either hand-set or machine-set type, or from electrotypes made from the type.

There are some advertising requirements, however, sometimes very simple ones, that type will not meet satisfactorily; and when these are encountered it becomes necessary, or at least desirable, to have recourse to hand-lettering.

Hand-lettering, of course, is exactly what its name implies — the letters are drawn by hand, with pen and ink, and zinc etchings are made from the drawings.

"FLEXIBILITY" OF HAND-LETTERING

Where hand-lettering is preferable to type, it is usually for either one of two reasons:

(1) It offers greater opportunities for decorative treatment and elaboration.

(2) It is more flexible, giving a great deal more latitude in the arrangement of words and phrases, and even of the individual letters in a word, than is possible with type.

The second of these reasons, strange as it will seem to some readers, is the more important of the two. The decoration and elaboration of a piece of text, though often highly DESIRABLE, is never NECESSARY. The PROPER ARRANGEMENT of the text, on the other hand, IS absolutely essential, if the advertisement is to be attractive and effective.

It is therefore not the advertiser with a taste for decorative treatment in his advertising matter, or who can use decorative treatment to good advantage, who most needs to appreciate the considerations which should determine the employment of hand-lettering.

It is rather the customary user of plain printing who needs to understand that he MUST occasionally use hand-lettering if he wishes his advertisements to be properly displayed.

To make the point clear, let us start with an extreme application of it, taking for purposes of demonstration the single word "Havana."

We instruct the printer to set it in caps., using a bold-face italic. This is the result:

HAVANA

Apparently the printer has inserted spaces before and after the "V," separating it from the other letters, but in reality he has not. The word is set solid, with the letters as close together as the printer can possibly get them. The unequal spacing is due to the fact that the mechanical divisions of the types do not coincide with the optical requirements of this particular combination of letters. The larger the type used, the more glaring the inequality will be, until we reach the point where it would be quite out of the question to print this word in the style of type shown, without unduly detracting from the appearance of the advertisement of which it is a part. The only way we can get the word properly spaced, in this style of letter, is to have it drawn by hand, thus:

HAVANA

So much for a single word. Probably there are not a great many that would present equal difficulties. When we come to combinations of words, however, the likelihood of hand-lettering being necessary is enormously increased, for now we have to consider not only the individual letters in each word, but the relation of the words to each other.

Take the phrase:

Buckeye
Covers

This as it stands is entirely satisfactory, if we wish to use it in this form. But suppose the arrangement of the advertisement in which this phrase appears requires that both words shall be THE SAME LENGTH. We instruct

the printer to make them the same length. He does it by spacing out the second word, and this is the result:

Buckeye
Covers

Plainly this is not very attractive. The two words do not look as if they belonged together. If the advertisement is important, and especially if we expect to use the phrase repeatedly in this form, it will be much better to have it hand-lettered:

Buckeye
Covers

Here the two words are not only equal in length, but are equal in SPACING as well, which is exactly what we want. The improvement is certainly worth much more than the few dollars the artist will charge for the drawing.

If, now, we wish to give this lettering a little more character and distinctiveness, we have only to instruct the artist to elaborate it a little, and we get a logotype that we can use permanently and effectively in all of our advertising:

Buckeye
Covers

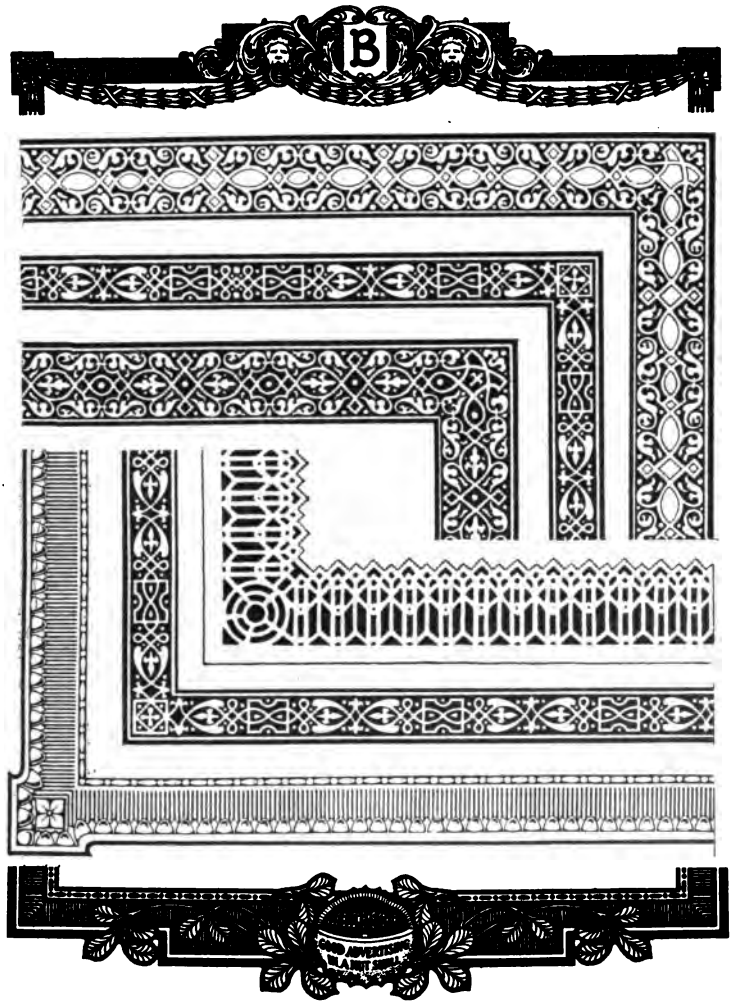
The same principle applies still more strongly if we wish to use two words of unequal typographic length on either side of a trade-mark, which is a very frequent occurrence. Only the letter artist can make them the same length and still have them properly spaced:

BUCKEYE COVERS

A design of this sort, if desired, can be "reversed" in making the engraving, so that the letters will appear white on a black ground:

BUCKEYE COVERS

Similar "reversed" plates can be made from type, by furnishing the engraver a clean, sharp proof of the type, on smooth paper.



Types of pen-and-ink decorative borders, reproduced in "line."

PICTORIAL BORDERS

The border on this page is a good example of a form of embellishment that can be used to good advantage in a great variety of ways. Many folders and mailing cards, as well as catalogues and booklets, can be made more effective by the use of appropriate pictorial borders.

Such borders perform the double function of making the page ATTRACTIVE, while at the same time they carry a definite SUGGESTION that emphasizes and amplifies the textual description or argument.

This particular border, suggestive of hunting, could be used appropriately in a gun or ammunition catalogue, in a "vacation" booklet issued by a railroad company, etc.

DECORATIVE BORDERS

Examples of decorative borders will be found on another page.

These borders are designed purely and simply for purposes of embellishment—to increase the attractiveness of the Catalogues, Booklets, Folders, etc., in which they are used. They bear the same relation to the text they enclose that a frame bears to a picture.

The borders here shown were all made from pen-and-ink drawings. Less elaborate borders, made in sections, are carried in stock by leading typefounders, and shown in their catalogues.

Borders should be chosen with reference to the color and arrangement of the advertisement they are to frame, not merely with reference to their attractiveness, as a good border wrongly used is scarcely better than a bad border.

CATALOGUES AND BOOKLETS

The latest edition of the Standard Dictionary defines a Catalogue as "a list or enumeration of names, titles, persons or things . . .," and a Booklet as "a small or unpretending book; a little book or pamphlet."

Neither definition gives the accepted meaning, so far as Advertising literature is concerned. A commercial catalogue is nearly always more than a mere "list," and so-called "Booklets" are frequently both large and pretentious.

A Catalogue, ordinarily, is a list of articles with descriptions and prices, and usually with illustrations, although there are exceptions to this last, a notable example being the famous Tiffany Blue Book.

A Booklet, as distinguished from a Catalogue, is more commonly an extended advertisement of a single article, or at least it is the expression of a single central selling idea, instead of being an assemblage of separate advertisements.

This is an arbitrary classification for which there is no specific authority, but it will serve the present purpose, which is merely to establish a definite meaning for the two words as they are used in the following pages.

PLANNING THE CATALOGUE

"We want to get out a new catalogue," says the manufacturer — or a new booklet, as the case may be — "what is the first thing to be done?"

A good answer to this question was given recently by a well-known educator who delivered an address before the students of an eastern high school. His topic, selected for him by the school authorities, was "Books."

The lecturer began by saying he felt much as if he had been asked to talk about "Baskets." Had this topic been proposed, he would naturally have asked, "Baskets of what," and the same inquiry had suggested itself when he began to consider what he should say about "Books."

Books, like baskets, derived their interest and importance almost entirely from their contents. The books and baskets themselves were merely vehicles, the one to carry ideas and information, the other to carry merchandise. Any profitable discussion of books, therefore, must resolve itself into a discussion of the ideas and information which were to be gained by reading them.

The distinction is one that can be pondered to advantage by the man who is about to get out a catalogue or booklet.

Type and paper, designs and plates, printing and binding, are the essentials of bookmaking, but they are far from being the essentials of an ADVERTISEMENT.

Your catalogue is but the "vehicle" to carry your message to the people whom you are seeking to interest in your merchandise or service.

The first essential is to make sure that it has something to carry. You can not do this by writing the copy under pressure at the last minute, after everything else is ready, and the best of all ways to begin the preparation of your catalogue, therefore, is to begin writing it.

CATALOGUE AND BOOKLET SIZES

The first point to be decided in regard to the physical make-up of a catalogue or booklet, as a rule, is the size and shape of the page. How big should the catalogue be?

I once heard an advertising man use with telling effect, as he thought, a paraphrase of Abraham Lincoln's famous dictum that a man's legs ought to be long enough to reach from his body to the ground.

The advertising man applied this to the building of catalogues by saying that "a catalogue always ought to be big enough to contain the things that must be put into it."

This was evidently intended as an expression of the speaker's belief that there was no rule, at least no reliable rule, for determining the proper size of the catalogue and

that, unless its size were predetermined by text and illustrations that had been prepared in advance, it might be "any old size" that the taste and fancy of the catalogue-builder might dictate.

NO EXCUSE FOR GUESSWORK

This, however, is far from being true. There is seldom any excuse for guesswork in connection with the size of a given catalogue or booklet. While no rules can be stated that will apply to all cases, there are, nevertheless, several constant factors, from a consideration of which it is nearly always possible to determine, within reasonable limits, the proper size of any catalogue or booklet which it is proposed to publish.

The first, and in many lines of business the foremost factor, is the custom established by competing houses, or by those offering catalogues of similar articles to the same trade.

If most of the products competing with yours are represented by large books, that is one strong reason in favor of making yours at least as large as the average.

If you were bringing out a new automobile, you would find that most of the automobile catalogues issued by the established concerns are 7 x 11 inches, or larger.

It would therefore be advisable to make your catalogue not smaller than 7 x 11 if you wished to be sure that it would attract favorable attention.

Similarly, if you were designing a piano catalogue, you would find it advisable to make it 6 x 9, and preferably larger. A catalogue smaller than 6 x 9 would almost certainly be looked upon as cheap, no matter how finely printed, because piano buyers have become accustomed to sizable, impressive-looking catalogues.

HOW ILLUSTRATIONS AFFECT PAGE SIZES

The next factor is concerned with the requirement that the page of the catalogue be sufficiently large to carry illustrations that will show the advertised article advantageously, and where there is no established size-custom to serve as a guide, this is the most important factor.

An automobile or piano, to recur to the examples already quoted, can not be illustrated effectively — the details can not be brought out adequately — in a plate smaller than 5 x 7 inches, hence the manufacturer introducing a new car would be ill advised to think of getting out a catalogue smaller than 6 x 9, even if he had not found that larger sizes were the rule in the automobile industry.

A collar-button or a garter, on the other hand, can be shown adequately in a very small illustration, and there would therefore be no physical necessity for making a collar-button or garter booklet much larger than 3 x 6 inches. Since this size would fit a standard 6¾ envelope, it would be the logical size for such a booklet, unless there were some very unusual reason to the contrary.

The character of the product advertised, its cost and importance, and the class of people who are asked or expected to buy it, are other important factors in determining the size of a catalogue or booklet.

Usually these factors may be assumed to have had their proper share in influencing the catalogue size that prevails in an industry where any approach to a standard size does prevail.

WHEN THE CATALOGUE IS OVERWEIGHT

Occasionally it will be found that because of a miscalculation, or because of variation in the weight of the paper furnished, a catalogue that has been planned to come inside a certain postage limit will be over that limit.

Under such circumstances the usual remedy is to trim off the margins of the book to whatever extent is necessary to effect the necessary reduction in weight. If the margins have been properly designed in the first place, the trimming naturally will not improve the appearance of the book; yet on the other hand, if the amount of trim is slight, the appearance of the book will not be materially affected.

Where the required trim is sufficient to detract noticeably from the appearance of the book, the question to be decided is whether the preservation of the original margin is worth the extra postage, and this is determined by the character of the book, of the product, and of the people to whom the book is to be sent.

If the book has been cheaply gotten up in the first place, with a view to presenting certain facts and pictures as economically as possible, a reasonable amount of trimming will not be objectionable.

If, on the other hand, it is an automobile or piano catalogue, or other book which depends largely on its physical make-up for its effectiveness, it would be a great mistake to sacrifice its appearance for the sake of a small saving in postage, for the saving, in all probability, would be more than offset by the diminished effectiveness of the advertisement.

Catalogues or booklets having extension covers can not be trimmed after the covers have been bound on.

ALLOWING FOR INK AND PAPER

It is well to bear in mind, when passing on the "dummy" of a catalogue or booklet, that the INK will make the finished book slightly heavier than the dummy; and that even if the ink has been allowed for in the printer's estimate, you can have no absolute assurance that the finished book will weigh exactly the same as the dummy. The paper your printer orders may weigh a little more or a little less than he has figured on, since no paper runs absolutely uniform as to weight, and this would mean, of course, a similar variation in the weight of the finished books.

Unless you are willing to pay more postage than you have figured on, should it prove necessary, it is always better to have paper ordered that is slightly lighter than used in the dummy — either this or reduce the size of the book slightly BEFORE the make-up of the pages has been finally decided upon.

Either alternative is much preferable to running the risk of marring the book by trimming it more than was intended when it was planned.

Once the size has been determined there is no set rule for proceeding. Propositions and conditions vary widely, and so, naturally, must the methods of the catalogue and booklet builder. The following paragraphs, therefore, while set forth in logical order, should be regarded as suggestions, rather than as a complete program.

SPECIMEN PAGES

When the actual or tentative page size has been decided upon, one or more specimen pages should be made up, designs or illustrations being indicated by proofs or sketches, and text matter by proofs from type set for the purpose. When the specimen pages have been approved, they will serve as a basis for determining the approximate number of pages that will be required, which must be known before a useful dummy can be made up.

SELECTING THE PAPER

It is advisable, though not absolutely necessary, to select the paper for a catalogue or booklet before the dummy is made up. Dummies are often made of paper which it is not intended to use in printing the book, and the selection of the paper deferred, for one reason or another, until just before the book is ready to go to press. Where the postage must be kept down to a certain limit, however, and where printing estimates are to be asked for, it is essential to

select the paper FIRST, so that the dummy will correctly represent both the weight and the material of the finished book.

When selecting the paper and making up the dummy of a catalogue or booklet, it is well to bear in mind that it is not always necessary to print all of the body portion of the book on the same kind of paper.

Two different papers, or even several papers, can often be used to advantage, sometimes as a means of improving the book, and other times to cut down its cost.

HOW TO USE THE DUMMY

Assuming that it is made of the paper which is to be used in printing the proposed book, the dummy should correctly foreshadow the book in every mechanical detail, with the single exception of the printing. It should be the correct size, shape, thickness and weight, and should show the proposed style of binding and finishing.

If the dummy is found unsatisfactory in any of these particulars, the specifications should be modified and a new dummy made up. The process should be repeated as many times as may be necessary, until every detail is exactly right. It is cheaper to make new dummies than to make changes in a partly completed book.

Until it has been O. K.'d, the dummy represents the experimental stage in catalogue and booklet building. Upon being O. K.'d, it becomes the PLAN of the book, the basis from which all parts of the work are carried forward.

"LAYING OUT" AND "MAKING UP"

"Laying out" a catalogue or booklet, like laying out any other sort of advertisement, is accomplished by indicating in the dummy the proposed arrangement of designs, illustrations and text.

When the type has been set and the plates of the designs and illustrations are in hand, the printer then assembles or

Combined decorative and illustrative treatment of catalogue pages.

"makes up" these materials into pages in conformity with the "layout."

Where the text of a book reads continuously from page to page, and the illustrations are to be placed in juxtaposition to references in the text, as in the present book, no layout is necessary. The text is set up in galleys, the illustrations other than full-page ones are "broken into" the text at the proper points, and the whole is then made up into pages by the printer.

Where the text is continuous but there are decorative designs or illustrations or both that require to be placed in certain positions on certain pages, a layout is necessary for the guidance of the printer, but it need not take account of the text.

In many cases, however, it is necessary that each catalogue page be complete in itself, and this requires a layout that shows the exact location of every portion of the text, as well as of every design and illustration. Under these circumstances the complete make-up is indicated by the

layout, and it is only necessary for the printer to assemble the material in accordance with the dummy.

If any or all of the designs or illustrations have been completed at the time the dummy is made up, the proofs should be pinned or pasted in position on the proper pages. (Pins are preferable wherever there is any uncertainty as to the proper make-up, since they permit changes to be made readily.)

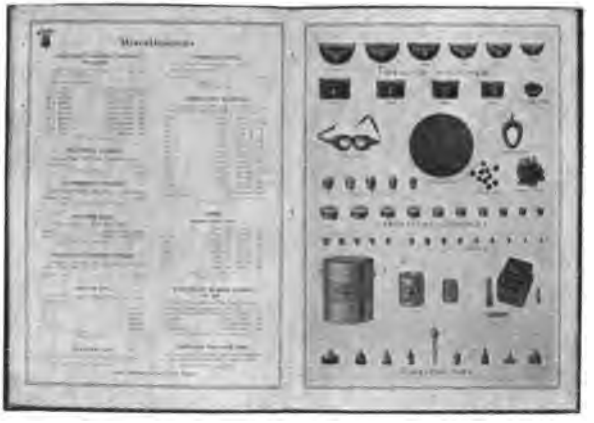
Where the making of the dummy precedes the completion of the designs and illustrations, the latter are represented by outlines or sketches, the proofs being inserted later as they come in from the engraver.

The preliminary sketches in dummies are frequently elaborate and costly, sometimes more so than the working drawings. While occasionally this seems like throwing money away, it is usually money well spent. Except in the case of very simple treatments, it is exceedingly difficult to design an artistic book without first making careful sketches and layouts the exact size it is to be when finished.

An effective and increasingly popular make-up for a catalogue — illustrations printed on coated stock, type pages on antique-finish book-paper.

THE CENTER "SPREAD"

When laying out a catalogue or booklet that is to consist of a single folded sheet, or two or more sheets folded and bound one within the other (a "saddle-stitched" book), it is well to remember that the two facing pages in the middle are to all intents and purposes a single page, twice the size of the others. This makes it possible to run an illustration in this space, of a size that otherwise would be out of the question. Notice how the "center spread" is utilized by advertisers in "The Saturday Evening Post," "Collier's Weekly," and other publications.



The above arrangement — prices on one page and illustrations on the opposite page — is cheaper and more attractive than the more common arrangement of separate cuts and descriptions or prices on the same page. Small photographs of these articles were pasted on a sheet of drawing board and a single half-tone made of the completed group.

SHOULD THE FACTORY BE ADVERTISED?

The question whether a picture of your factory should be shown in your catalogue or booklet is of more than casual importance. It is a question that MAY affect only

a single page in the catalogue — the page on which you propose to display the cut of the factory. But it is much more likely to affect the entire catalogue, in that it may reflect a state of mind not favorable to the success of your selling effort.

A cut of the factory, in itself, or a cut of your offices, or organization, will neither make nor mar your catalogue. But your REASON for wanting to show any of these may be precisely the thing that will determine the issue of your advertising venture.

GETTING THE OUTSIDE VIEWPOINT

If you have been sitting inside looking out, if you have been proposing to build your catalogue or booklet around the things that interest YOURSELF, it is a good time to try to get outside, to get the viewpoint of the people whose patronage you are seeking, and to determine whether the things that interest you are really the things that will probably interest them.

Get this outside viewpoint, and you will readily see the futility of advertising FACTORIES AND PRODUCTS, as is so often done, to people who can not reasonably be expected to be interested in either.

Some products, it is true, are intrinsically interesting, and so is an occasional factory. The automobile is interesting, simply as a mechanical contrivance; and its desirability as a conveyance is so universally recognized that it needs no demonstration. Automobiles, therefore, are rightly advertised on a competitive, not an educational, basis. The manufacturer knows you would like to own an automobile, and he does all that is necessary when he tells you how his is built, and why it is better than the other fellow's.

Where this intrinsic interest and recognized desirability are lacking, however, it is safe to assume that the product and the source of the product are of secondary importance to the prospective buyer.

FINDING THE POINT OF APPEAL

What RESULTS will follow the purchase? What EFFECT will it have on the health, wealth, comfort or

happiness of the buyer? Will he or she be better off after buying than before, and if so, why? These are the first things a buyer asks, and they are, therefore, the first things your advertisement should tell, if it is to get the buyer's favorable attention. The "end" should come first, and the means to the end afterward.

A picture of a factory or mill should be included in a catalogue or booklet (or excluded from it) on precisely the same grounds that govern the admission of other material — its probable effect on the selling power of the advertisement.

If you are selling a staple line to dealers, and it is important for them to know whether you are a manufacturer or a jobber, your factory is of primary importance, and a picture of it should appear in the front of your catalogue.

WHEN THE FACTORY IS IMPORTANT

If the product is an automobile not too well known, prospective purchasers will be interested to know whether it is a "manufactured" or an "assembled" car, and it would be good salesmanship to introduce the factory in evidence, if there is one.

Purchasers are also interested in knowing whether the ostensible maker of a piano is the real maker, not a jobber, and it is customary to print factory pictures in piano catalogues to make this point clear. The factory is not of primary importance in either of these cases, however, and its proper place is in the back of the book.

If you are selling wearing apparel, table delicacies, household goods other than pianos, office supplies, etc., the factory where they are made is of no importance whatever, so far as consumer advertising is concerned.

There is, of course, no harm in running a cut of the factory in the back of a catalogue or booklet, even where it is not "indicated" by advertising requirements, if there happens to be a spare page that would otherwise be left blank. The argument against running it in the front of such a book is not that it would be objectionable in itself, but that it would occupy space which could be and should be used to better advantage.

THE COVER

"Introducing the Salesman"

The cover of a catalogue or booklet has frequently been likened to the clothes worn by a salesman, and the comparison is an apt one, in that the cover, like the clothes, is a vital factor in making the right kind of impression on the man or woman to whom you are appealing.

The attitude of a prospective customer toward a salesman is determined largely by the salesman's appearance and manner of address, and it is precisely so with a catalogue or booklet.

If it is poorly dressed, it may be either refused an audience or received with scant courtesy. If overdressed, it is regarded very much as YOU would regard the representations of an overdressed individual.

Only when the catalogue is dressed right, only when it wears apparel suited to the occasion, does it make the favorable impression that is the first essential of all successful selling.

THE QUALITY OF "FITNESS"

In catalogue and booklet covers, as in business and social life, "fitness is quality." A business suit at a formal wedding, a dress suit in an office, would be no more out of place, and only a little more certain to make an unfavorable impression, than the wrong kind of cover (not necessarily a cheap or ill-looking cover) on an otherwise well-designed and effective catalogue or booklet.

If a booklet carries a toilet-article message to women, it should have a dainty cover. If heavy machinery is described, the cover should give an impression of strength — daintiness here would be out of place. If a catalogue is likely to be referred to frequently by workmen in a shop,

the cover should be in dark colors, and of tough, durable paper. Dignity is the proper keynote for the cover of a booklet advertising a financial establishment, while the very opposite quality is most appropriate and effective in an advertisement of a circus.

Besides making a favorable impression by its style and effectiveness, the cover may often be designed so that it will give definite information, or convey a definite suggestion.

HOW COVERS CAN HELP SALES

The paper "clothes" that the printed "salesman" wears, in other words, instead of merely proclaiming his character and respectability, may actually begin the work of selling the goods.

The means of accomplishing this may be a picture, a conventional design, a lettered phrase, or a combination of any two or of all three.

Where the superiority or advantages of an article are apparent at a glance, for instance, as is likely to be the case with small novelties, a picture of the article itself, on the cover of the catalogue or booklet describing it, is much more effective than the name of the article alone. The name, in fact, might be entirely devoid of significance or interest, unless the article were one that had been widely advertised.

Where the article is not obviously interesting, and where its name has no recognized significance, the strongest selling appeal is usually made by a phrase that emphasizes some point of superiority that the article possesses, or by a picture that visualizes the advantages of owning it.

If you were to read the words "New Idea Tie" on a booklet cover, it is probable that you would not be particularly interested. The words would tell you nothing about the tie — nothing to make you want further information about it.

THE COVER MUST "SAY SOMETHING"

Change the title to "The Tie That Never Binds," and the effect would be quite different. If that did not interest you, it would only be because you do not wear turn-over collars. Most men who wear such collars have more or less trouble getting their ties to slide through them properly, and they would be favorably disposed at the outset toward an advertiser who promised relief from this annoyance.

A picture of a tie could be used effectively on this cover, simply to make it more attractive, but the picture would have little or no selling value without the phrase.

Suppose, however, that the proposed booklet is designed to promote the sale of cement, by showing builders of homes the advantages of CONCRETE as a building material. Here the advertiser has nothing to sell to the man who reads the booklet. Neither the product advertised, nor the building material of which it is the principal ingredient, can be interestingly pictured or described.

The strongest appeal to the imagination and self-interest of the prospect under these circumstances will be made by showing him the RESULT of using concrete, and this means, of course, that the basis of the cover-design should be a picture of a typical concrete house.

A great deal of the most effective advertising that is done nowadays, whether it is Direct or General advertising, involves this principle of concentrating on the results that can be obtained by specifying or using the article advertised, rather than on the article itself.

MAKING THE SKETCH

The making of a sketch for a cover-design is the artist's concern. It is not to be expected that the man ordering the sketch will tell the artist how it is to be made; but many artists, even the best of them, are likely to ignore some of the mechanical requirements that must be met in designing

a cover to be produced economically; it is therefore well for the advertiser to know the requirements of this part of the work. One of the things the artist should keep in mind, and that the advertiser should put into the artist's mind if it is not already there, is that while it is permissible, yet it is not obligatory to print all cover-designs on WHITE paper.

This caution is necessary for the reason that artists usually make sketches on white drawing-paper, adding to this white paper whatever color is necessary to produce the desired effect. In this way the possibility of producing the desired effect on colored paper with fewer printings is often lost sight of.

HOW PAPER SAVES PRINTING

Taking the various colors of BUCKEYE COVER as an example, if it is desired to produce a fire scene, it can be done very effectively by printing, not red and black on white paper, but black alone on SCARLET BUCKEYE COVER. The effect of the black ink on the scarlet paper will be much more striking than could be produced on white paper, because the color of the paper is much more intense than that of any red printing-ink.

If it is desired to show a night scene in which are illuminated buildings, again it can be done with one printing, if the printing is done on BUFF BUCKEYE COVER.

A silhouette plate is made, printing the buildings in black or brown, and the "illumination" is achieved simply by allowing the paper to show through, or in other words leaving it unprinted, where the windows and lights are to be represented.

Similar instances might be multiplied indefinitely, but the argument would be the same throughout — that it is seldom necessary to PRINT all of the colors that are to appear in a cover-design. It is always desirable to consider at the outset whether the stock itself can not be utilized as one of the colors which it is desired to produce.

MAKE SKETCH ON THE RIGHT PAPER

Where it is possible to determine this point before making the sketch — where the effect that is wanted is known definitely in advance—the sketch should be made on the paper that is actually to be used. This does away with all uncertainty as to the possibility of producing the desired effect on paper of a certain color, and it also provides the printer and engraver with an exact guide that indicates not only the results to be achieved, but also the color of the printing and the kind of paper that must be used.

COVER-DESIGNS FROM TYPE

Where the appropriation for a Catalogue or Booklet does not provide or allow for a drawn cover-design, the usual alternative is to print the title from type alone, or from a type-and-rule arrangement set up by the printer.

Very often such type-and-rule cover-designs are entirely adequate and satisfactory, but sometimes they are not, and it is therefore well to bear in mind the possibility of improving them at moderate cost by making line-engravings from the printers' proofs.

By using Ben Day tints, reversing colors, etc., the engraver can modify a type-design in many ways, and thus greatly increase the probability of its meeting the exact requirements of the advertiser, and of the cover on which the design is to be used.

A type-and-rule border, as an example, may be satisfactory as to general arrangement, and may look well when proved in black and white, while being entirely too weak when printed in colored ink on a colored stock. By reversing the colors, however, the effect on the dark-colored stock may be exactly what is wanted.

The accompanying plate shows nine miniature cover-designs, all of which were made from the same copy, representing a type-and-rule arrangement such as would be set

Nine variations on a "type-and-rule" theme. These cover-designs were all produced from the same copy by using "Ben Day" tints in combination with solid color.

up by a printer. These reproductions give only a limited idea of the extent to which a single simple design can be modified, for the reason that here only one color has been used. If another color were added the possible modifications would be more than doubled.

This method can be utilized advantageously, not only as a means of improving an unsatisfactory type-and-rule cover-design, but also as a means of securing a variety of effects from a satisfactory design that is to be used on a series of advertisements.

SELECTING THE COVER-PAPER

When selecting the stock for the cover of a Catalogue or Booklet, assuming it has not already been selected by the artist who made the cover-design, the most important point to keep in mind is that you are choosing, not a finished product, but a printing material — the BACKGROUND, in other words, against which the cover-design of the book is to be displayed.

Of several unprinted samples that you examine, whether in dummy form or not, the one that you find most attractive may be precisely the one that will prove least attractive, and that will have least selling value when YOUR COVER-DESIGN is printed upon it. If that particular paper happens also to be expensive, as compared with the one that would have been most suitable, you will have thrown away a more or less considerable amount of money, besides putting a serious limitation upon the effectiveness of your book.

AVOIDING COSTLY MISTAKES

Most, if not all, of the mistakes that are made in selecting cover-papers would be avoided if the selections were made from PROOFS OF THE DESIGN THAT IS TO BE USED instead of from sample-books or unprinted sample sheets.

When a number of unprinted dummies or sample sheets are examined, it is natural to prefer the one that is intrinsically the most attractive — the one with an unusual texture or a novel coloring. It is also entirely natural for the printer to count on this fact when he is making up the dummies. He is out to get the order, and if he has to do it by selling blank paper, he can not be blamed for picking the kind that is easiest to sell.

The practice is costly for both the advertiser and the printer, however, because the WRONG paper, which is as likely as not to be chosen by this method, may prove the most troublesome of all for the printer to manipulate, while at the same time being the least satisfactory when printed.

PAYING MORE AND GETTING LESS

Crash Finish BUCKEYE COVER, as an example, costs considerably more than Antique Finish. As a manufactured product, it is actually worth the higher price. But it is worth the higher price TO THE ADVERTISER in a relatively small number of cases. It must be used exactly right, or it is exactly the WRONG paper to use. If a cover-design consists of an arrangement of light-face type and rule, and Crash Finish BUCKEYE COVER (or other rough-finished paper) is selected, the higher price will be paid, not for a better result than could be produced on Antique Finished paper, but for precisely the opposite, a poorer result. The light-face type-and-rule arrangement will not show up satisfactorily on the Crash Finish paper, and the printer will be likely to spoil his type printing it into the bargain.

FINDING THE RIGHT COVER

Misalliances of this sort, mismatings of papers and designs, with their attendant waste of time and money, can be avoided only by careful selection and adaptation, making the design fit the paper if for any reason it is desired to use a certain paper willy-nilly; but preferably by selecting the

paper on which a predetermined design can be displayed to best advantage.

Unless the design has been drawn by an experienced commercial artist who has selected the paper and demonstrated its suitability by making a preliminary sketch on it, the best plan is to have the plates proved up on the paper or papers that SEEM suitable, basing the final selection on the actual results that are thus produced.

WHEN THE PAPER MUST BE SELECTED FIRST

In this way the danger of selecting an unsuitable paper and perhaps paying more for it than for the paper that would have been suitable, will be eliminated.

Where this is not practicable — where for any reason the paper must be selected before the design has been decided upon — the safest way is to choose a cover-paper on which the widest possible variety of designs can be printed acceptably, avoiding dark colors and very rough or uneven surfaces.

WHAT OUR RECORDS SHOW

In this connection the sales records of BUCKEYE COVERS are not without significance. Of the four finishes manufactured (Antique, Ripple, Crash and Plate), the Antique Finish so far outsells the three others that it makes up the bulk of our output. The most attractive specimens that we receive from users of BUCKEYE COVERS, moreover, are on this finish. The lighter colors are equally predominant, as compared with the darker ones.

Almost any representative collection of high-grade Catalogues and Booklets will be found to reflect this preference for the lighter-colored antique finished cover-papers, and it is therefore obvious that they are the advertiser's "best bet" whenever it is not definitely known that better results can be produced by using another kind.

"ANTIQUE FINISH" MADE BY MANY MILLS

To make sure that the foregoing paragraphs are not construed as an advertisement of BUCKEYE COVERS, it should be stated that antique-finished cover-papers are included in many other cover lines, although sometimes under another designation — as "Eggshell" finish, for example. The cover and end sheets of this book (Antique Finish BUCKEYE COVER) may be taken as fairly representative of this class of papers.

COVER STYLES

INTEGRAL COVERS.— The simplest and cheapest — and least effective — method of covering a booklet is not to use a separate cover at all, but to print the entire book on the same paper, the two outside leaves serving as the front and back covers respectively. Many small pamphlets, and occasionally a large one, are gotten out in this form, and for some purposes it is entirely adequate. The outside leaves of such a book may be given somewhat the appearance of separate covers by printing a design that entirely covers the stock, either on the front page alone, or on both the front and back pages. To be fully effective, the plates should be made somewhat larger than the finished book is to be, so that the design will "bleed off"— that is, run clear off the edges of the paper, when the book is trimmed. The "Farm Telephone Tale" booklet in the accompanying illustration is an example of this treatment, although intended primarily to suggest the use of half-tone cover-designs on smooth-finished papers.

FLUSH TRIMMED COVERS.—When a separate cover is bound onto the body of a book before the latter has been trimmed, and the two are then trimmed together, making the cover pages the same size as the body pages, the

cover is said to be "flush trimmed." This is the cheapest method of finishing a covered book, since only one set of trimming operations is required, and the binding process is considerably simplified. The cover of this book is flush trimmed. Where the appearance of a book is of great importance, however, and particularly if the book consists

Types of cover-designs printed from half-tones on *plate finish* BUCKEYE COVER. The one on the left in two colors; the other in one color.

of a comparatively small number of pages, it is usually advisable to specify an extension cover. (Flush trimming is much more acceptable on thick books than on thin ones.)

EXTENSION COVERS.— If you look over any collection of high-grade catalogues and booklets, you will find

that the covers of most of them extend from an eighth to a quarter of an inch beyond the text pages on the side opposite the binding, and also on the top and bottom. These are called "extension covers." They are more expensive than flush-trimmed covers, because the body of the extension-covered book must be stitched or stapled and trimmed BEFORE the cover is put on. Putting on the cover is a separate operation, and requires more care than if the book were to be flush trimmed. If the extension cover carries a "bled off" design, it must be trimmed AFTER it is printed, but before it is bound onto the book; otherwise the cover may be trimmed to the exact size before it is printed, and it will then require no further trimming.

SECONDARY COVERS.—These are extra sheets of cover paper inserted between the outside cover and the body of a book, and they are used, in the majority of cases at least, purely as an embellishment. Secondary covers are sometimes the same size as the outside cover. Occasionally they are trimmed to a size between the two. Secondary covers do not add greatly to the cost of a fine catalogue or booklet, and as a rule they do add very greatly to its attractiveness.

"BOARD COVERS" are covers which have been stiffened by reinforcing them with cardboard, strawboard or other suitable material. Where boards are used, the covering material may be either paper or cloth. The majority of the books offered for sale in book stores are examples of board-reinforced cloth bindings. Paper board covers are seen more frequently on children's books and on special holiday books. The number of commercial catalogues issued with such covers is relatively small, but is growing.

FLEXIBLE LEATHER COVERS are too expensive to be considered in connection with catalogues intended for general distribution, except in very exceptional cases. Many concerns, however, have found that when they are getting out a new catalogue, it pays to have a limited number of copies bound in flexible leather, for distribution to

the company's officers, stockholders, salesmen, or preferred customers, according to circumstances. Board bindings are also used in the same manner. The names of the individuals to whom the copies are sent, are sometimes printed or stamped upon the covers of such special editions.

Part of any edition of a catalogue or booklet may be bound in paper or cloth boards, or in leather, without reference to the style of cover and binding that is being used for the balance of the edition.

LINING AND END SHEETS.—By referring to the front and back covers of this book, it will be seen that inside each of them a separate sheet has been pasted, one-half of each pasted sheet forming a flyleaf. This is known as a pasted-down end sheet. In some books the end sheet is bound separately to the body of the book, forming a secondary cover, and the pasted sheet runs continuously across the inside of the cover from the front to the back. The pasted sheet is then known as a lining sheet. End sheets were used in the present instance simply to give the book a more finished appearance. Had the cover been embossed, however, the end sheets would have served the additional purpose of covering up the reverse side of the embossing, which otherwise would have detracted considerably from the effectiveness of the book.

Lining and end sheets together, or pasted-down end sheets alone, add greatly to the appearance of a book, and while they also add considerably to the cost of the binding, it is not always necessary to increase the cost of THE BOOK in anything like the same proportion. Where it is proposed to use a single cover made of a very expensive paper, as an example, it will often be found that the book can be made much more effective by using a less costly paper, putting the saving into lining and end sheets. This is a possibility that it is always worth while to consider when deciding upon the make-up of an important catalogue or booklet.

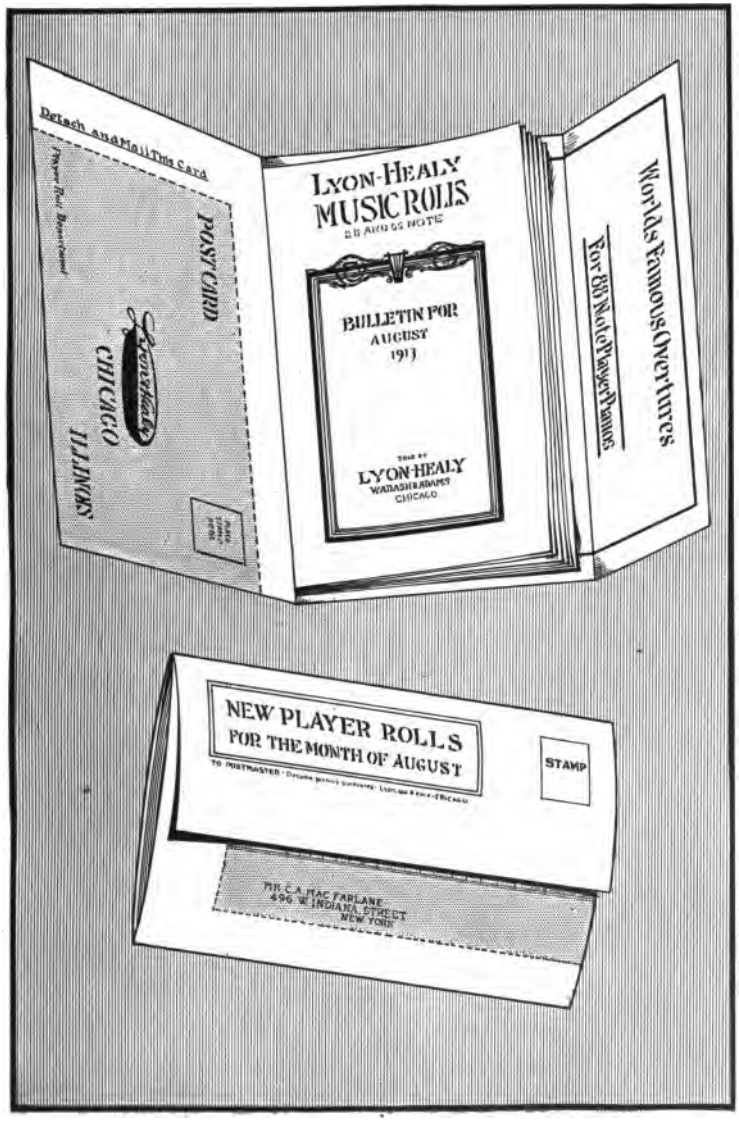
SELLING POSSIBILITIES OF THE BACK COVER

Most advertisers realize the importance of printing effective designs on the front covers of their catalogues and booklets. The habit of considering the selling possibilities of the back cover is less common, but it is nevertheless one that should be cultivated. The conclusion of a selling story is hardly of less importance than the introduction, and in

Catalogue with index printed on inside of extension of back cover. The shaded flap was folded around the edge of the closed book to enable it to be mailed without an envelope. This flap would be omitted if the catalogue were to be mailed in an envelope. BUCKEYE COVER was used for this job.

many cases the back cover of a book can be made to provide a conclusion that will greatly increase the pulling power of the advertisement.

Where order blanks, information blanks, return postals, coin cards, samples, etc., are to be sent out with a catalogue, it is often advantageous to incorporate them in the cover or attach them to it in such a way that they will be before the


Detach and Mail This Card
POST CARD
Lyon-Healy
CHICAGO
ILLINOIS
LYON-HEALY
MUSIC ROLLS
BULLETIN FOR
AUGUST
1913
LYON-HEALY
WABASH & ADAMS
CHICAGO
World's Famous Overtures
For 88 Note Player Pianos
NEW PLAYER ROLLS
FOR THE MONTH OF AUGUST
STAMP
MR. C. A. MAC FARLANE
496 W. INDIANA STREET
NEW YORK

prospect while he is reading the book. This is particularly true of indexes and other tables that must be constantly referred to.

In the "Tools With the Quality Mark" Catalogue here illustrated, it will be noted that the Index is printed on the inside of an extension of the back cover, where it is much more readily consulted than if it were printed on a page in the body of the book.

Another catalogue issued by the same advertiser had a similar extension on the back cover, which carried an order blank and a space for memoranda.

The Lyon & Healy music roll bulletin, shown on another page, had a perforated reply postal incorporated in the cover, the customer's name being filled in so that it served as both signature and address. The FRONT cover carried the postal in this case, the reason for which will be apparent from the illustration. Had the booklet been intended for mailing in an envelope, and had a designed front cover been used, the perforated postal could have been incorporated just as readily — and just as advantageously — in the back cover.

BINDING STYLES

Most catalogues and booklets are made up, so far as their text pages are concerned, of either a single folded sheet, or two or more sheets folded one within the other. Such books as a rule are SADDLE STITCHED, which means that they are held together by wire staples (inserted by machinery) through their backs. "The Saturday Evening Post" is bound in this way. If the cover of a saddle-stitched book is to be flush trimmed (See "Cover Styles"), it is put on before the book is stitched, and the two stapled together at one operation. If an extension cover is provided, the body of the book must be stitched and trimmed first, and the cover stitched on afterward.

Books can be saddle stitched only up to a certain thickness, depending upon the weight of the paper, the number

of pages, the character of the book, etc. Thicker books, made up of two or more folded sheets or sections, must be either SEWED, as this book is, or SIDE STITCHED, as most of the popular magazines and many commercial catalogues are. Side stitching is the cheaper method, and sewing the better, as it allows the book to open flat. The covers of side-stitched and sewed books as a rule are glued to the backs.

SILK CORD or floss or other suitable material can be added as an embellishment to either saddle-stitched or side-stitched books. The necessary holes are punched by machinery, and the cord or floss inserted and tied by hand. Thin books are sometimes saddle stitched with silk floss by machinery, but not many concerns are equipped to do this.

LOOSE-LEAF CATALOGUES

Permanent bindings do not meet the requirements of all advertisers. Conditions often make it necessary or desirable to issue catalogues in such form that sheets can be readily inserted or removed, and a few of the approved methods of accomplishing this are shown in the accompanying illustration.

In the "Moreland" Truck Catalogue the separate sheets were punched and attached to a fold in the cover by means of ordinary McGill paper fasteners. The cover was a single sheet of paper, the method of folding which can be seen by looking closely at the illustration.

In the "Walker Balance Drive" Catalogue, the separate sheets were tied with a ribbon to a flap on the center fold of a three-fold cover. The sheets on the outside folds are permanent tip-ons (separate sheets pasted to the cover) showing details of construction.

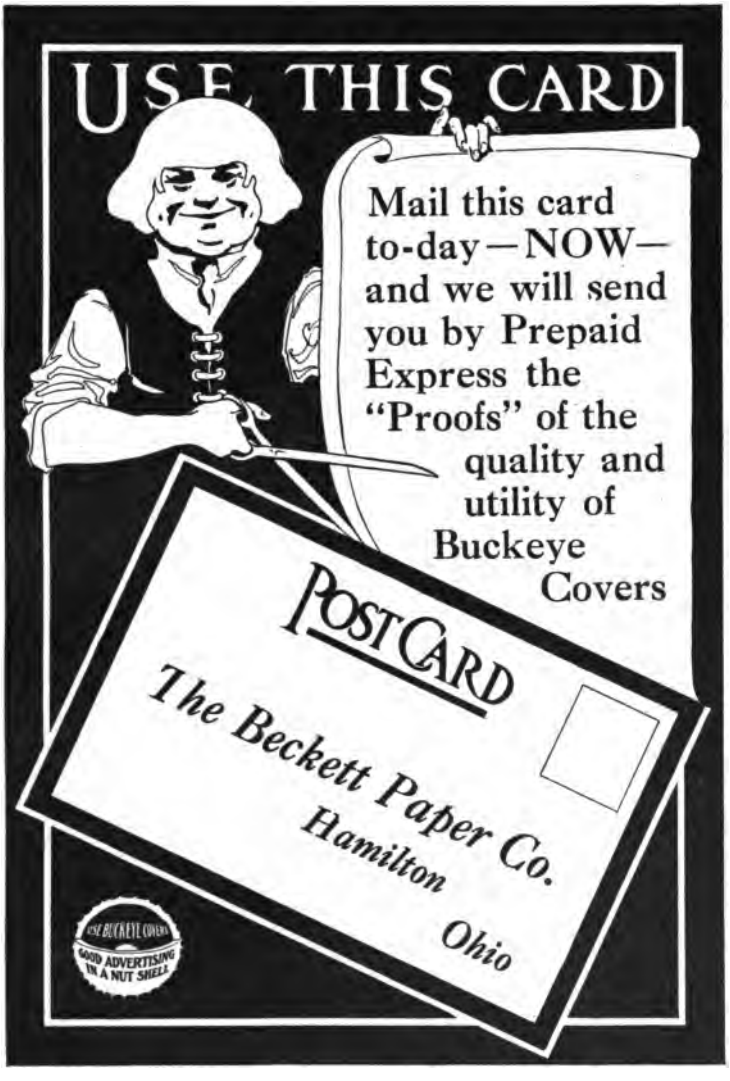
The "Armleder" Catalogue consists simply of a number of punched sheets tied into the cover by a silk cord.

The "Argo Electric" Catalogue was more properly speaking a portfolio, since the sheets were inserted loose in

the cover, and not attached to it in any way. The purpose here was not so much to anticipate the necessity of removing or adding sheets, as to provide illustrations of the various models in such form that they could be arranged side by side for easy comparison.

A few novel styles of "loose-leaf" catalogues. See references in text.

A recent Packard Motor Car Catalogue, probably designed with a similar end in view, consisted of a number of separate sheets carrying the illustrations of the various models, while the text was incorporated in a separate bound



Novel and effective treatment of return post-card suitable for use in catalogue, booklet or folder. Post-card can be integral, or a separate card attached by inserting corners in slots cut in book or folder.

pamphlet, the two being enclosed in a portfolio. Other catalogues have the text pages permanently bound into a cover, while the sheets carrying the illustrations are inserted in a pocket in the back of the book.

UTILIZING WASTE COVER-STOCK

Occasionally an advertiser finds it necessary to get out a catalogue or booklet of a size that makes it impossible to cut the cover economically out of a stock size of cover-paper.

If the edition is to be a large one, the cover-paper may be obtainable in a special size that will cut without waste. For small editions, however,* it is necessary to use stock sizes of paper, and this means that a part of each sheet will be wasted, so far as serving the purpose for which it was purchased is concerned.

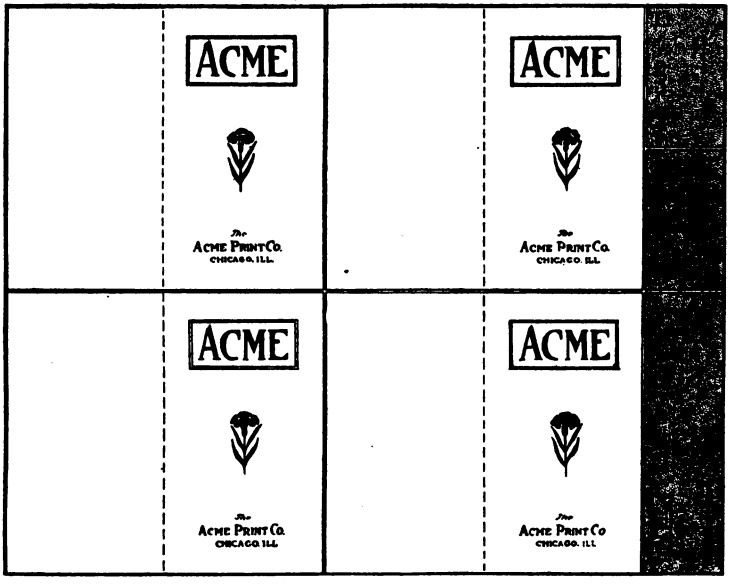
This waste the advertiser pays for, whether he uses it or not, and it is therefore well to bear in mind the possibility of using it for other small advertising forms. Often this can be done very effectively and economically.

The illustration shows a stock-size sheet of cover-paper from which four covers are to be cut, leaving a strip of waste stock from which a small folder or envelope stuffer and two post-cards can be obtained. The edition in this case is presumed to be large enough to make it economical to print the cover "four on" from four duplicate plates — that is, print four complete covers at each impression, printing one side of the folder and postals at the same time.

If the cover were printed "two on," half of the waste strip could be printed with the two upper plates and the other half with the lower; or all of the waste strip could be printed with the two right-hand plates.

*A "small" edition, from the paper maker's standpoint, is one requiring less than a ton of paper. The number of copies would, of course, depend upon the size of the book.

If the covers were printed one at a time, it is obvious that the stock could be cut so that one quarter of the sheets would carry a cover and the folder, the two being printed together, and another quarter would carry a cover and the two postals.



Utilizing "waste" cover-stock. Shaded portion shows folder and two postals printed at same impression as the covers, on paper that would ordinarily be discarded.

It is not always practicable and economical to print waste stock in this way, but the stock alone is worth saving if it is a good quality of cover-paper.

Further suggestions in connection with the utilization of stock that would otherwise be wasted will be found under the heading "Envelope Stuffers." (See Index.)

MAILING CATALOGUES AND BOOKLETS

Importance of Using Suitable Envelopes

"How about the envelopes?" is a question that ought to be in the mind, if not before the eye, of every man charged with the duty of getting out a catalogue or booklet intended for mailing.

The envelopes in which a catalogue is mailed are usually ordered in a hurry, at the last minute — and they usually look it. More advertisers would make their catalogue envelopes the subject of forethought instead of afterthought if they could see some of the catalogues after they have been through the mails.

Recently a large eastern manufacturer had occasion to write to some two hundred representative concerns for their catalogues, and of these less than ten per cent were received in perfect condition. The others were soiled, abraded and torn to a greater or lesser extent, due to the use of cheap, flimsy envelopes.

Such envelopes are a doubly expensive "economy." They make a bad impression by their own untidy appearance, and they detract from the effectiveness of the catalogue or booklet to just the extent that they allow it to be defaced by the wear and tear of transportation.

The remedy, or rather the preventive that is better than any remedy, is to insure the effectiveness of your fine catalogues and booklets by mailing them in substantial, attractive envelopes, preferably envelopes made of the same paper as the covers.

"ENVELOPES TO MATCH" means the highest attainable degree of effectiveness in catalogue mailing, and it is a good phrase to write into your specifications.

BUCKEYE COVER ENVELOPES carry catalogues and booklets more safely than ordinary envelopes, and present them to the prospect more attractively. The above are representative examples, showing the effect of appropriate printing.

HOUSE ORGANS

Most Direct Advertisements, and in fact most advertisements of whatever sort, are made up of definite selling appeals, setting forth the merits of the commodity or service advertised, and giving the reasons, sometimes real and sometimes imaginary, why it will be to the advantage of the reader to do business with the advertiser.

Modern merchandising, however, is complex and many-sided. It is not quite so simple as A B C, or rolling off a log, and out of its complexity have grown many conditions which are not met adequately by the ordinary forms of advertising.

IMPORTANCE OF "GOOD WILL"

A jobber sells a line of staple articles. He has no demonstrable advantages over his competitors. His merchandise is not of better quality than theirs, nor is it sold at more attractive prices. His customers buy from him largely on personal grounds. Instead of liking his goods better than they like competing goods, they like HIM better, or they like his representatives better; it comes to the same thing.

If such a jobber has a small number of customers, he may retain their good will by making frequent calls. If he has a large number of customers, or wishes to get more than his share of the total business in his line, some other method of creating and maintaining good will must be devised.

"TAKING THE FACTORY TO THE CUSTOMER"

A manufacturer of motor cars finds that he never loses a sale when he has an opportunity to take prospective customers through his factory. This suggests the advisability of taking the factory to prospective purchasers. How shall this be done?

Another manufacturer has a large number of salesmen, and it is necessary to keep them fully informed as to the progress of the business, telling them what the organiza-

tion as a whole is doing, what competitors are doing, etc. The problem is to find the most effective method of disseminating this information periodically.

WHAT IS A HOUSE ORGAN?

A House Organ is a periodical publication, usually in booklet or pamphlet form, issued by an advertiser for the purpose of disseminating information and suggestions that will influence sales, but which for one reason or another can not be included advantageously in advertisements in other forms.

"There is nothing like a House Organ," says Frederick C. Kuhn, editor of magazines for Sherwin-Williams Company, Cleveland, "for kindling that spirit of sincere business friendship which is so essential to mutually profitable trade relations. Especially is this true with the smaller dealers scattered in remote corners away from the busy city. The salesman may make a brief visit now and then, seeking an order; occasionally a letter is written soliciting trade for a new product; but the House Organ brings with it news of the activities of merchants in similar business, sales and merchandising plans, suggestions for getting and retaining new customers, advertising hints, and is brimful of real human-interest copy."

Sometimes the House Organ is made up entirely of "news" having reference to the advertiser's business; sometimes it is made up partly of extraneous matter; occasionally the extraneous matter comprises the bulk of the publication and the "advertising" is incidental.

MAKING THE HOUSE ORGAN INTERESTING

The essential thing in publishing a House Organ is to make it so interesting that the people to whom it is sent will look forward to it from month to month, and if the advertiser can find little or nothing of interest to say about his own business or products, the necessary interest-sustaining material must be secured from other sources. Most

products can be made interesting, however, at least to people who are in a position to buy or use them, and it is well to make sure your business is an exception, before filling your House Organ with material that is devoid of specific advertising value.

"HIGH MORTALITY" AMONG HOUSE ORGANS—AND ITS LESSON

The most significant thing about the House Organ as an advertising medium is what "Printers' Ink" has described as the "high mortality" among house organs—meaning that few of them are kept up out of the total number of started.

The reason for this is that it is mighty easy to start a house organ, but mighty hard to keep it going after the first two or three numbers, unless the advertiser has started with a very definite idea of what he proposes to do and exactly how he proposes to do it.

Many an advertiser has put into the first number of his house organ all of the material that he had been accumulating for months or years, only to find that material for succeeding numbers was not easily procurable.

Don't get out a house organ unless you need it. Have a definite purpose in view. Don't get out the first number, even then, unless you know where the material for the others is coming from.

REGULARITY is essential in publishing a house organ. "Now and then" are not good publication dates.

SYNDICATE HOUSE ORGANS.—There are several concerns who make a business of printing house organs, supplying part or all of the reading-matter, according to the requirements of the advertiser.

BOOKS ABOUT HOUSE ORGANS.—There are excellent books on the market, giving full information about every phase of the preparation and distribution of house organs, and these can be consulted advantageously by any advertiser who is seriously interested in this form of Direct Advertising.

FOLDERS AND BROADSIDES

The flexibility of Direct Advertising (as compared with announcements in periodicals) has already been touched upon, in a previous section of this book. It has been pointed out that the Direct Advertiser is unhampered by many of the restrictions that are inseparable from General Advertising. The size, shape, color, character, quantity and distribution of his advertisements are all within his own control.

Some kinds of Direct Advertising, however, are more flexible than others, more easily and exactly adaptable to the advertiser's individual requirements, and it is in Folders and Broadsides — which latter are simply large folders — that this desirable quality finds fullest expression.

In getting out Booklets, Catalogues, Letters, there are certain conventions as to size and arrangement that must be observed — certain restrictions that are imposed by the forms themselves. In getting out folders no such restrictions or conventions are encountered. Folders or Broadsides may be of any size that the recipient can conveniently handle and read, and they may be arranged and printed and folded in any manner that seems best to serve the purpose of the advertiser.

LARGE SIZES MAKE BETTER DEMONSTRATIONS POSSIBLE

Large folders obviously are more impressive than small ones, but this is by no means the only reason — very often it is not at all a conclusive reason — for using them. Mere bigness, of itself, does not sell goods. The reason why big folders in many cases have vastly greater selling power than smaller ones, is because they permit picture demonstrations and displays that otherwise would be out of the question.

In many catalogues and booklets, for example, the largest illustration that can be printed on a page — or even on a

"The world's greatest medium for Direct Advertising." All of the above folders were printed on BUCKEYE COVERS.

"center spread" — is too small to show all of the important details of the article to advantage, and separate pictures of these must be printed on other pages.

In large folders, a much wider range of articles can be displayed adequately in single illustrations. Where this is not possible — where for one reason or another certain details must be shown separately, the article may still be demonstrated more clearly and strikingly in a large folder by grouping several of the detail illustrations around a larger one of the complete article, and running an arrow or connecting line from each of the small illustrations to the corresponding part on the large one.

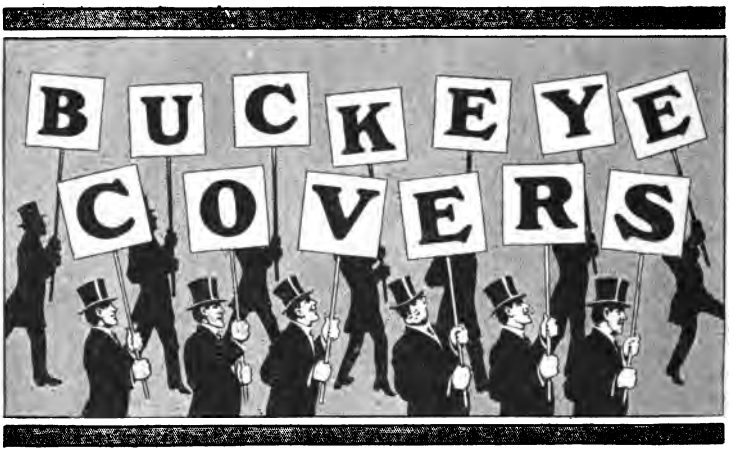
HOW SMALL FOLDERS CUT SELLING COSTS

The argument in favor of using large folders (when conditions require them) should not be interpreted as an argument against using small ones. Because a large folder happens to derive most of its effectiveness from its size, it does not necessarily follow that smaller folders are ineffective. Large folders meet certain advertising requirements better than they are met by any other advertising medium. Small and moderate-sized folders meet other requirements equally as well.

In one respect the small folder is the most effective of all Direct Advertising forms — it can be made to carry your selling story to a given number of "prospects" at a cost so low that the postage alone will represent 70 or 75 per cent, or even in extreme cases a larger percentage, of the total expenditure. This obviously would not be true of a small edition. To be produced so cheaply, the folders would have to be ordered in considerable quantities.

It is not often necessary, however, nor is it often advisable, to attempt to get out folders so cheaply. Appearance

is an important factor in determining the ratio between the cost of a folder and the money it brings in, and appearance has to be paid for.



Strong poster treatment of display lines, especially suitable for colored folders. Original in dark blue and black on scarlet BUCKEYE COVER.

DESIGN AND ARRANGEMENT OF FOLDERS

SIZE.—This should be determined with reference to the size of the largest illustration it is proposed to show, the grouping of other illustrations in connection with it, the amount of text matter that is to be printed, and the size and shape that the folder will be when ready to mail. If this last point is not given due consideration in determining the size of the sheet, it may be found that it can not be folded handily without producing a clumsy "piece" of mail matter.

METHOD OF FOLDING.—This should be decided upon BEFORE the layout for the folder is made, so that the printing of type or illustrations on or across the folds may be avoided, so far as is practicable. This applies particularly to small type and illustrations, which will be more attractive and readable if arranged in columns or sections between the folds.

ARRANGEMENT OF TEXT.—When laying out a large folder containing considerable reading matter, bear in mind that only very large type can be read easily if set in unbroken lines across the full width of a wide page. The smaller sizes of type, say from eighteen-point down, should be set in columns with plenty of white space between, the width of the columns being proportioned to the size of the type. Your printer or the editor of any printing-trade journal can give you helpful advice on this point if you should be in need of it.

THE COVER-DESIGN.—Everything that has been set forth concerning the importance of cover-designs, in the section of this book devoted to Catalogues and Booklets, applies with equal force to folders. The folder, like the booklet, should carry a picture or legend designed to attract the attention and stimulate the interest of the man or woman to whom the folder is sent. The reason so many advertisers neglect this, in all probability, is because they find it possible to display their advertisements effectively on one side of a sheet of paper, and they are then reluctant to pay for additional presswork (where required) merely for the sake of displaying a small design on the outside of the folder. Any advertiser, however, who will examine critically the folders that reach his desk, will scarcely be able to avoid the conviction that it pays to print folders on both sides, even if one side carries nothing but the "cover-design."

COMBINED COVER-DESIGN AND ADDRESS LABEL.—In the case of a very large folder intended to be printed on one side of the sheet only, and where to print a

"cover-design" on the other side would be unduly expensive, approximately the same result can be achieved by printing the design on gummed paper, and using the gummed sheets as address labels.

RETURN POST CARDS

Return post cards are sent out with Catalogues, Booklets, Folders, etc., for the convenience of the recipient in responding, the object of the advertiser being, of course, to increase the number of responses.

Where the prospect is asked to fill out and mail the card as a favor to the advertiser, the card should be stamped by the advertiser. Some advertisers believe in stamping the cards even where no such favor is involved, but this seems to be contrary to the practice of the majority. There is no reason why a man should be bribed to respond to an advertisement when presumably he is acting in his own interest, and so far as business houses are concerned, it is not likely that a stamped card would be used any more readily than an unstamped one. A stamped card would undoubtedly stand a better chance of being returned from the average residence, however, since people do not always keep stamps on hand in their homes.

GOVERNMENT POST CARDS are furnished to advertisers in sheets, where required, each original sheet containing 48 cards. These sheets the printer can cut up into smaller sheets of 4, 8, 12, etc., printing each sheet from duplicate plates at one impression, thus effecting a substantial saving in presswork where a large number of cards is required. Post cards in sheets should be ordered in advance, as the local postoffice may not have them in stock.

ENVELOPE STUFFERS

The unlovely phrase at the head of this chapter is the accepted designation of a form of advertising that is deserving, not only of a more appropriate name, but also of much more serious and systematic attention than it ordinarily receives.

The use of envelope stuffers is extensive, but it is almost equally desultory. They are gotten out on impulse, and mailed whenever the mailing department happens to think of it. They are rarely made an integral part of an advertising campaign, and it is still more rare that any attempt is made to gauge their effectiveness.

There are two circumstances which recommend the envelope stuffer to the more careful consideration of every progressive merchant, manufacturer and advertising man:

(1) Every piece of first and third class mail matter that goes out, weighing less than the full number of ounces for which postage has been affixed, represents a neglected opportunity to get additional advertising matter carried FREE.

(2) Many printing jobs, as ordinarily contracted for, represent neglected opportunities to get this additional advertising matter MANUFACTURED free, or nearly free.

GETTING "ALMOST FREE" ADVERTISING

The envelope stuffer, in other words, costs nothing to mail, and it costs next to nothing to manufacture, if proper advantage is taken of the occasional opportunities that arise in connection with various forms of printing.

On another page of this book will be found an illustration showing how an envelope stuffer or small folder may be printed as part of a booklet cover, on stock that would otherwise be wasted.

It is obvious that the same principle can be applied in many ways, and it is equally obvious that the stuffer need not always be printed on "stock that would otherwise be wasted."

UTILIZING "WASTE" PRESSWORK

The presswork, in fact, represents a greater saving than the stock, and for this reason it will be found profitable to order the additional small amount of stock needed, whenever you have a job going through of such size and character that a suitable stuffer can be printed at the same time, without increasing the presswork.

It is of course necessary to take paper sizes into consideration, as printed forms are planned to cut out "even" wherever possible, and under such circumstances the addition of a stuffer would necessitate the use of a larger size of paper, which might or might not be practicable.

Booklet and catalogue covers, folders, letter and bill heads, statements, price-lists, discount sheets — these and many other office forms may be made to yield envelope stuffers as a by-product, simply by the exercise of a little ingenuity.

The best method of utilizing this suggestion is to plan a series of stuffers in advance, writing the copy and having the illustrations made, if illustrations are to be included, so that you will always be prepared to take prompt advantage of any "stuffer opportunities" that may present themselves in connection with your printing.

IMPORTANCE OF PROPER DISTRIBUTION

You will also find it profitable to give careful thought and attention to the DISTRIBUTION of your envelope stuffers. It is not enough merely to get rid of them. They

should be sent out systematically. If you have a series of them, it is important to know that each customer receives the series in proper order, not several copies of the same stuffer.

The cheapness of this form of advertising is no excuse for sending it out in a slipshod, hit-or-miss manner. Envelope stuffers are less impressive and less important than your large circulars and booklets, but this is offset to some extent by the fact that many of them go out under first-class postage. They get preferred attention as compared with other forms of printed matter, and if properly designed and distributed they can be depended upon to produce substantial results,

The foregoing suggestions are equally applicable to many other small advertising and office forms. Mailing Cards, Postal Cards, Package Inserts, Direction Slips, Labels, Stock and Work Tickets, Time Slips, are examples.

TALK IT OVER WITH YOUR PRINTER

Make a practice of taking the question up with your printer when placing orders or discussing specifications. Find out whether there will be any waste stock, and, if so, whether it can be printed before being trimmed off, without necessitating additional presswork. If there will be no waste, how about the possibility of ADDING one of these small forms to the original job, printing the two together on a single sheet at the same impression, and then cutting them apart?

By asking these questions, whenever there seems to be any use of asking them, you will be able to take advantage of many money-saving and business-building opportunities which might otherwise be overlooked.

MAILING CARDS

Mailing Cards are simply advertisements printed on paper or cardboard thick enough to enable them to be mailed flat, without folding.

The Postoffice Department does not publish (so far as we know) any restrictions as to their size, but it is of course obvious that a very large mailing card would be less effective than a folder the same size, besides being much more liable to breakage during transportation.

Mailing Cards as large as 10 by 12 inches are not often seen; 7 by 10 or 7 by 11 inches is a much more practical size. This is about as large a card as can be mailed with any reasonable degree of assurance that it will be delivered flat and unbroken.

Like folders, mailing cards may be printed either on one side or on both. Usually they are printed on one side only.

Mailing Cards are not suitable for soliciting mail orders. They are used to best advantage where it is not the purpose of the advertising to induce prospects to take immediate action, as in "paving the way" for salesmen's calls.

POST CARDS

If Mailing Cards are made not larger than 3 9-16 by 5 9-16 inches, nor smaller than 2¾ by 4 inches, and divided on one side by a vertical line down the middle, WRITING may be placed in the space to the left of the vertical line (the right-hand space being reserved for address and stamp) without affecting the classification of the cards as third class matter. Such Mailing Cards are designated by the Postoffice Department as "Post Cards," and it is customary to print this designation on them. It is not advisable to order a large quantity of "Post Cards" without having a sample O. K.'d by your postmaster.

On the following pages a number of novel and effective Direct Advertising forms are pictured and described.

BROADSIDE FOLDER WITH RETURN POSTAL

(See illustration on opposite page.)

Your proposition may not warrant the running of a page advertisement in a large newspaper, but you can readily place an advertisement of the same size before all the people on your mailing list by utilizing the folder form here illustrated.

A full sheet of BUCKEYE COVER, even the smaller size, takes an advertisement the size of the average newspaper page, and large newspapers have themselves utilized this fact by reproducing page advertisements on BUCKEYE COVER folders for mailing to their prospective customers.

Where the mailing list is large enough to warrant a reasonable allowance for drawings, engravings and typesetting, a folder such as this is probably more effective, in proportion to its cost, than any other form of Direct Advertisement. If used on a small list, the cost per name would be high.

The bottom fold, as illustrated, with slot for a return card, is, of course, optional, as also is the method of folding the sheet. A number of different methods, each requiring a different arrangement of the text and illustrations (if any) on the other side of the folder, will readily suggest themselves when the dummy is being experimented with.

In spite of its size, this folder, made of one of the lighter weights of BUCKEYE COVER, or other stock of similar weight, may be mailed for 1 cent.

Folder made of full sheet of BUCKEYE COVER, either 20 by 25 or 22 by 28½ inches. Reply post card inserted in slot. Can be mailed for 1 cent.

BIG MAILING PIECES FOR LITTLE MAILING LISTS

An advertiser who is "working" a mailing list containing many thousands of names — say from ten to twenty-five thousand — has one great advantage (among others) over the advertiser working a small list.

The larger list makes it possible to use expensive drawings, engravings, color printing, etc., and so to achieve a degree of effectiveness that would be out of the question if only a few hundred names were to be circularized.

If an advertiser proposes mailing a circular to a list of twenty-five thousand names, he can afford to spend a hundred dollars for engravings almost as readily as fifty, provided the extra fifty dollars increases the effectiveness of the circular, for the difference is only a fraction of a cent per name.

Reduce the list to five hundred names, however, and the "difference" would be TEN CENTS per name, which in many cases would be more than the advertiser could afford to spend for the complete circular.

The advertiser circularizing a small list, as a rule, can not afford to get out Direct Advertisements that entail a high initial cost for drawings, engravings, typesetting, press make-ready, etc., yet the small advertiser, or the advertiser with a small list, wants to send out attractive advertisements. How can this be accomplished?

One method of getting around the difficulty is shown in the accompanying illustration.

Here the problem was to send out one hundred rotogravure prints (left over from a large edition used for another purpose) to a select list of customers. A selling talk was to go with the picture, and it was necessary that the advertisement as a whole be attractive and impressive.

It was out of the question to spend money for art work and engravings to be used on such a small number of copies, and even to set the advertisement in type would have been expensive.

The advertisement as sent out was nevertheless both cheap and effective, and this was accomplished by the simple expedient of printing the argument on a letter-head, tipping the letter and picture onto a sheet of heavy cover paper as shown, folding the cover paper once down the middle, printing a title on the outside at a cost of $1 for the edition, and mailing the folder flat in a large envelope.

Background represents folder, 14¼ by 22 inches or 11 by 14¼ inches, folded, made of double-thick BUCKEYE COVER. Imitation typewritten letter tipped on left-hand page, picture tipped on right-hand page.

"BUTTERFLY" FOLDER

(See illustration on opposite page.)

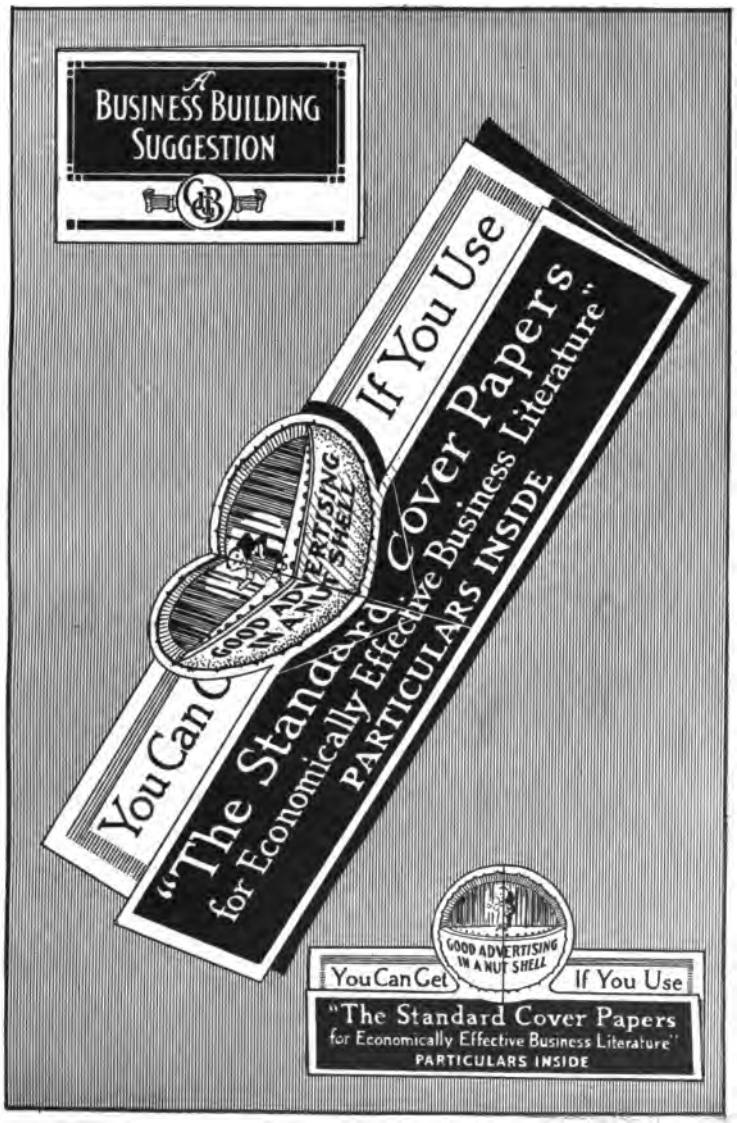
This is a novelty folder that is comparatively expensive to manufacture, and that is not to be recommended for indiscriminate use. When used in the right way and at the right time, however, it makes a striking and effective advertisement.

The essential feature of the folder is that when it is opened, a folded-in portion of the sheet springs up, projecting above the body of the folder, and calling attention to whatever special device or information may be printed on the projection.

A very small folder of this kind has been used effectively by the Underwood Typewriter Company, and a very large one, measuring ten or twelve inches square when folded, was recently gotten out by a Cleveland printer for a large manufacturing concern, the projecting fold being used to call attention to an exclusive feature of a pump.

The white lines on the large figure shows the method of folding the sheet as well as it can be shown in an illustration. Any ingenious printer can readily work out the same idea in other forms.

Stock suggested: BUCKEYE COVER, any finish, 20 x 25 — 65 and 22 x 28½ — 80.


A Business Building Suggestion
If You Use
"The Standard Cover Papers
for Economically Effective Business Literature"
PARTICULARS INSIDE
GOOD ADVERTISING IN A NUT SHELL
You Can Get
If You Use
"The Standard Cover Papers
for Economically Effective Business Literature"
PARTICULARS INSIDE

"AUTO-LOCK" FOLDER WITH RETURN CARD

(See illustration on opposite page.)

The illustration shows a novel method of increasing the effectiveness of a common form of folder without adding materially to its cost.

The folder consists of a double sheet, printed on one side only and folded as shown in the upper figure.

The "lock" is a separate strip of paper, preferably of another color. One end of this is inserted between the open ends of the sheet after the vertical fold has been made; and the other end is tucked in (at the other side of the folder) after the two horizontal folds have been made.

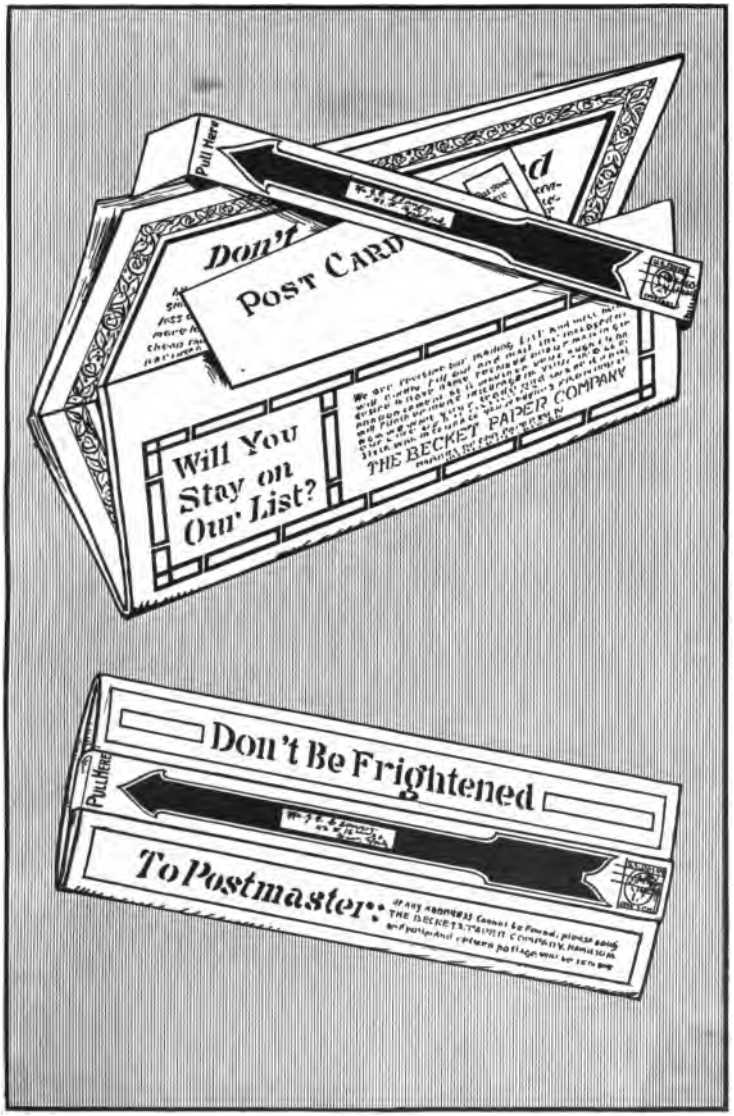
To open the folder, it is only necessary to pull up on one end of the locking strip. Until this strip is pulled, however, the folder remains securely locked, no clips or pasters being necessary.

The separate strip carries the address and the stamp, and if made of a paper the color of which contrasts strongly with the color of the folder, the effect is unusually novel and striking.

The return card, if used, is inserted in slot as indicated. This card is, of course, optional.

Stock suggested: For folder, BUCKEYE COVER, 20 x 25 — 65 and 22 x 28½ — 80, or 20 x 25 — 80 and 22 x 28½ — 100.

For the locking strip, BUCKEYE COVER, 20 x 25 — 80 and 22 x 28½ — 100.


Pull Here
Don't
Post Card
Will You Stay on Our List?
THE BECKET PAPER COMPANY
Pull Here
Don't Be Frightened
To Postmaster:

BLOTTER CARRIER WITH ORDER BLANK BLOTTER

On the page facing this are shown two simple and practical methods of increasing the advertising efficiency of the blotter.

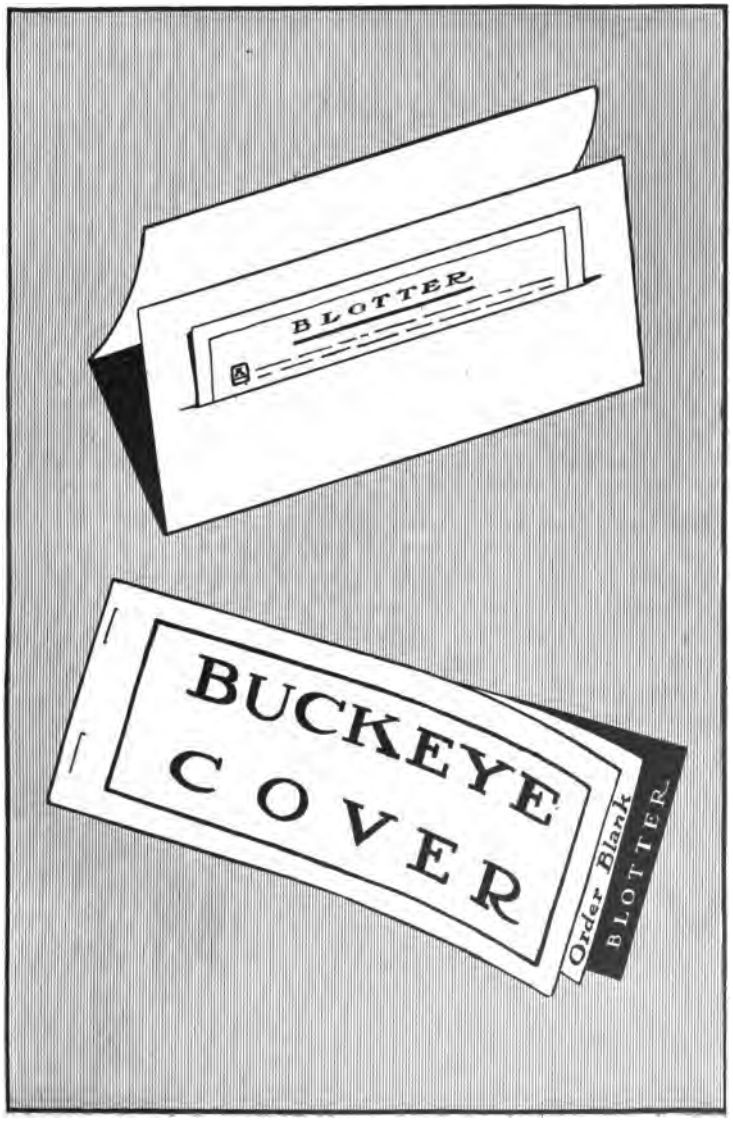
The first concerns the method of sending it out, and is based on the fact that in many cases where a blotter is otherwise an excellent advertisement, it is too small to carry the necessary amount of selling talk.

Here a folder is utilized, not only to provide additional space for the display of the advertiser's message, but also to provide a more effective vehicle than an envelope for carrying the blotter under one-cent postage. If the outside of the folder is attractively printed, it will make a dignified advertisement; whereas a blotter enclosed in an ordinary envelope simply looks like a cheap circular.

The second illustration shows a method of still further increasing the efficiency of the blotter by including an order blank. Sending an order blank out in this way means that your prospective customer will have it constantly before him, as long as he keeps the blotter on his desk.

The order blank may be wire stapled between two pieces of blotting-paper, or between a blotter and a piece of cover-paper carrying your advertisement.

Stock suggested: For "Blotter Carrier" — BUCKEYE COVER, 20 x 25 — 65 and 22 x 28½ — 80, 20 x 25 — 80 and 22 x 28½ — 100, or Double Thick. Any color and finish.


BLOTTER
BUCKEYE
COVER
Order Blank
BLOTTER

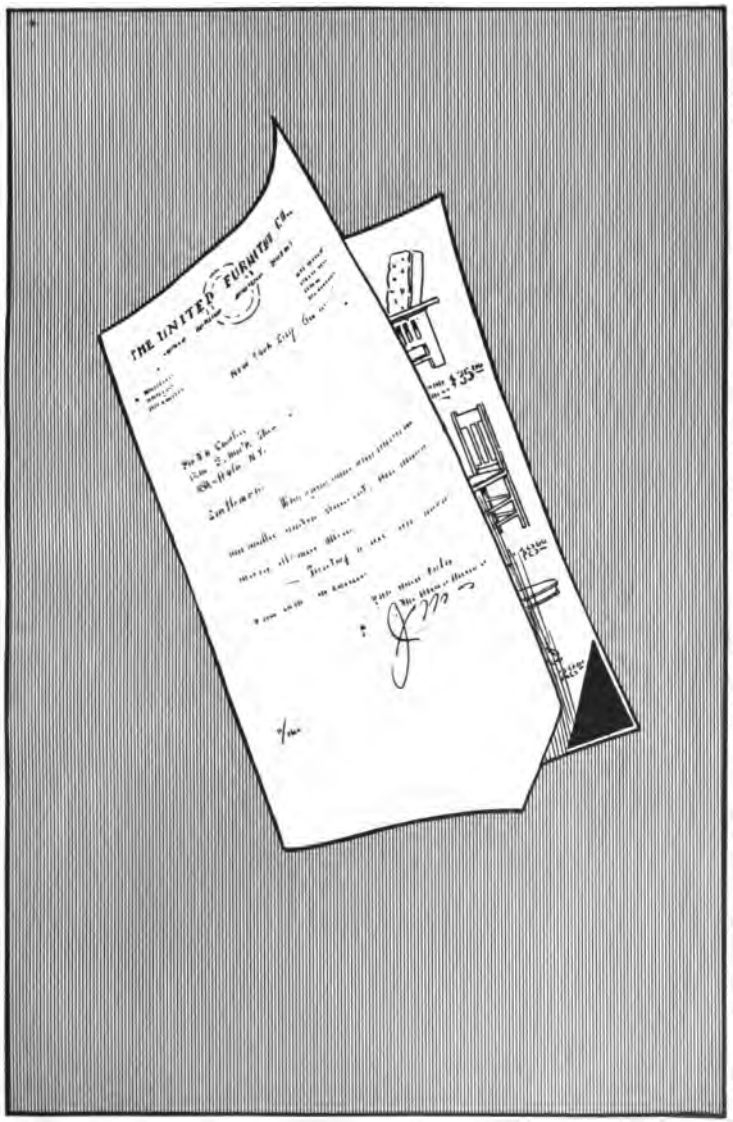
"CATALOGUE" LETTER-HEAD

(See illustration on opposite page.)

Many firms print pictures and descriptions on the backs of their letter-heads. The plan is objectionable because only the printing is visible when the letter is folded, and is the first thing seen when it is taken from the envelope.

A better way, and one coming into increasing favor, is to use a four-page sheet with the letter on the first page, and the pictures and printing on the inside pages. The last page is left blank, and the letter thus looks like a letter, and not like a circular, when the recipient gets it in his hand.

Catalogue letter-heads are usually produced in quantities for special circularizations, the first page being imitation-typewritten; but in many lines it is also a good plan to stock the sheets with special offerings or announcements printed on the inside pages, and use the first page for regular correspondence.


THE UNITED FURNITURE Co.

THE "OUTLOOK" LETTER CIRCULAR

(See illustration on opposite page.)

An exceedingly novel and effective method of combining a letter and folder for mailing under 1-cent postage.

The letter, imitation-typewritten on an ordinary letter-head, with filled-in salutation, is inserted in the folder in the manner illustrated, the folder having a cut-out aperture which allows the salutation of the letter to serve as the address.

Because of its novelty, the combination is a great deal more interesting and attention-compelling than either the letter or a folder of the same size would be if mailed separately; while the cost of the complete piece, if BUCKEYE COVER is used for the folder, does not exceed that of a letter under 2-cent postage.

To secure maximum effectiveness, the outside of the folder should carry a design illustrating or suggesting the product or business advertised, and incorporating a panel for the address aperture, making it a part of the illustration.

The folder should be the same width as the letter-head to be used, and one-half longer. For a standard 8 x 11 letter-head, the folder will be 8 x 16½ inches.

No special dies are necessary in producing this piece. The rectangular opening can be cut with ordinary cutting rule on a platen printing-press.

Stock recommended: For the folder, BUCKEYE COVER, basis 20 x 25 — 65; Plate Finish if half-tones are to be printed; otherwise Antique or Ripple or Crash Finish. For the letter-head, if for any reason a special one is required, Antique Finish BUCKEYE COVER, basis 20 x 25 — 50, and a different color from the stock used for the folder.

LETTER
STAMP
Mr C.L. Johnson
29 East Oak Street
City

MAILING SMALL SAMPLES

(See illustration on opposite page.)

Occasionally the simplest and cheapest article of its kind is the best, and this method of mailing small samples is as economical as it is effective.

Mailed in this way, the sample is brought to the attention of the prospect at the exact psychological moment—right after he has finished reading the printed story that leads up to it.

The argument first, then the PROOF, all in one mailing piece.

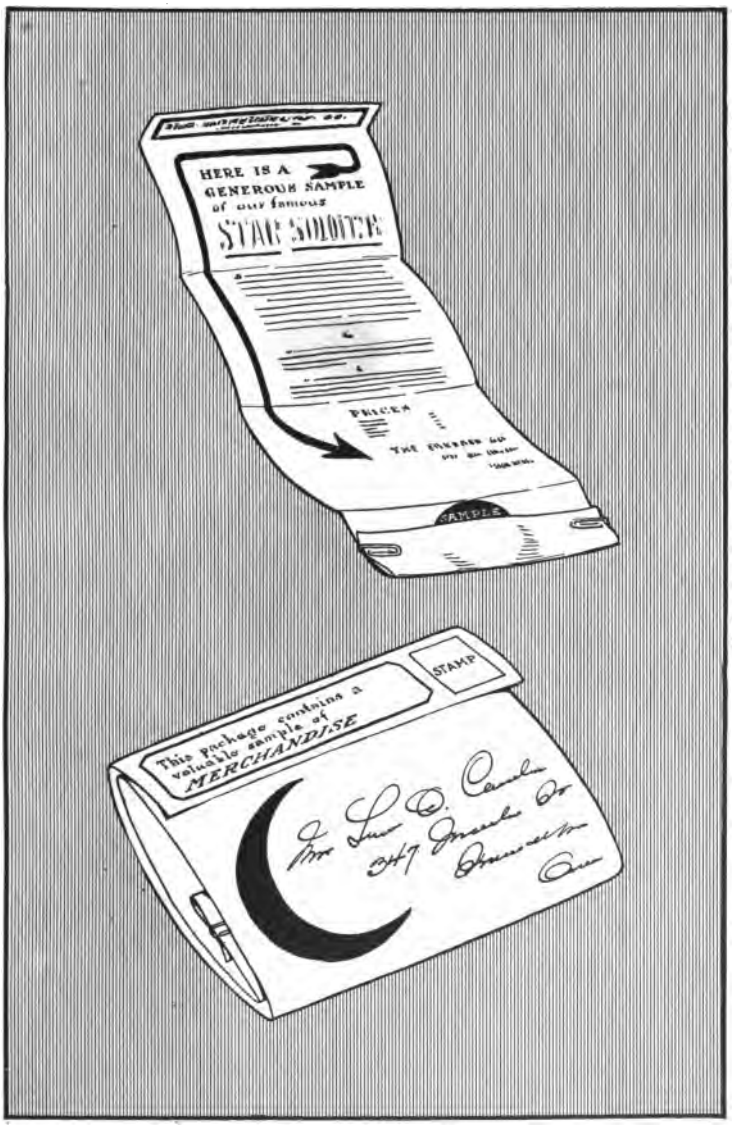
Sampling of this kind is much more effective than the ordinary method, and many firms have used it successfully who were unable to get adequate returns sending samples and arguments separately.

The size and shape of the folder make no particular difference. The only requirement is that it be folded at the bottom to retain the sample, and then folded again just above the sample.

The illustrations were made with the clips on the first fold, because that was the only way the position of the sample could be shown, but it is better to put the clips on after the SECOND fold has been made. The folds following the first two can be of any desired width, without reference to the size of the sample.

Folders containing samples take the merchandise, or parcel post, rate, and 1 cent postage should therefore be affixed for every ounce or fraction thereof.

Stock suggested: BUCKEYE COVER, any finish, basis 20 x 25 — 80, 22 x 28½ — 100, or Double Thick.


HERE IS A
GENEROUS SAMPLE
of our famous
STAR SOLDER
PRICES
SAMPLE
STAMP
This package contains a
valuable sample of
MERCHANDISE

THE "OUTLOOK" AUTOMATIC REPLY FOLDER

(See illustration on opposite page.)

It is unfortunate that the idea of including a signed postal (signed with the name of the prospect) in a piece of circular matter has been promoted until it has become a fad, more or less profitable to the promoters, but not so profitable, in many cases, to the advertiser.

The undue emphasis placed on this feature by the various concerns exploiting it has not only led many advertisers to use it where they should have used something else, but has also deterred many others from using it where it would have been exactly the right thing.

No experienced advertising man believes or will admit that making it easy for the prospect to respond is the whole end and aim of successful direct advertising. Often it is more profitable to make sure that the prospect will NOT respond, unless he is seriously interested. But there are, nevertheless, many legitimate uses for the "automatic reply" feature in circularizing, and the illustrations on the three following pages show the most practicable and satisfactory methods of incorporating it in attractive and effective folders or booklets.

The principle in all of these is the same — the filling in of the prospect's name on the reply postal, and the inclusion of the postal in the folder in such a manner that the filled-in signature of the prospect will serve as the address when the folder is mailed by the advertiser.

These folders are used to the best advantage, usually, where the returned postal is an order for merchandise (in which case the prospect should be required to pencil his initials beneath the typewritten signature), or where its return can be taken as evidence that he has a real interest in the advertiser's goods or proposition.

POST CARD
THE BROWN-SMITH CO.
Chicago
Ill.
John J. Jones, Esq.

going to
see you
Gm. Luaw.
for You FREE
PRIVATE
POST CARD
A.W. SHAW
A New Merchandising Force
That Costs You Nothing

These Two Retailers Experiences Will Interest YOU.
Increasing Sales 400%
"Cashing In" at Kalamazoo
MAIL THE RETURN CARD TODAY—Make Your Nationally Advertised Goods Sell Themselves
GOOD LUCK!
Post Card
Addressograph
CHICAGO
If You Sell Nationally Advertised Goods—
1c Paid
Addressograph

CIRCULAR LETTERS

Circular Letters, also called "Form Letters" are simply advertisements in letter form, which are sent in identical or nearly identical terms to a number of "prospects."

Such letters may be typewritten, but as a rule they are produced by a mechanical process designed to imitate real typewriting as closely as possible. There are several of these "imitation typewriting" processes, and they vary considerably as to cost and quality of work produced, but the principle of all is the same — the letters are printed from type, through a ribbon of silk or other material, which gives the text the "fabric" appearance that is characteristic of real typewriting.

To be mailable at third-class (printed matter) rates, circular letters must be produced by a mechanical process other than typewriting, and must be mailed twenty or more at a time. Salutations and signatures may be filled in by any desired method, and typographical errors may be corrected, but the letters as sent out must all read exactly alike.

PREPARATION OF CIRCULAR LETTERS.—There are several books on the market which deal exclusively with the preparation of circular and form letters, and it would therefore be a work of supererogation to attempt to illuminate the subject in a few pages of the present volume. Such books are quite likely to be somewhat partisan, however — they are likely to emphasize the merits of Circular Letters to the disadvantage of other forms of Direct Advertising — and it may therefore serve some advertisers to point out that while the Circular Letter offers an exceedingly economical method of circularizing a small list (say a thousand or two), it is often unnecessarily expensive when used in connection with a large list.

COST OF CIRCULAR LETTERS.— See "What Should the Pieces Cost?" on page 27, and "Postage on Circular Letters" on page 159 for suggestions as to the cost of Circular Letters compared with printed circulars.

PRINTING METHODS

A working knowledge of ordinary printing methods is a necessary part of the equipment of the advertising man, and of the advertiser handling his own work; but as this can be obtained readily in any printing establishment, it hardly calls for exposition in a book of Direct Advertising suggestions.

There are other printing methods, however, which are less widely used, and while it is not necessary to understand these in detail, it is at least desirable to KNOW about them, and to recognize their possibilities.

THE RUBBER OFFSET PROCESS is the most important of the rivals of ordinary printing, and both its popularity and utility are growing steadily. Rubber offset printing differs from ordinary printing in several particulars, but principally in that the plate carrying the designs and text does not print directly on the paper. It prints on a rubber roller, and the rubber roller transfers the impression to the paper.

The principal advantage of this process, so far as the advertiser is concerned, lies in the fact that it offers a means of printing half-tones on antique-finished and other rough papers. The process can also be utilized in the production of soft, sketchy color effects, such as are hardly obtainable by any other method, excepting possibly lithography, and for this reason it is used extensively for printing the covers of fine catalogues and booklets.

Rubber offset printing can not be done from ordinary cuts and type. Special plates must be made — from proofs of type-matter, and from drawings, photographs, etc., of pictures and designs.

In comparison with ordinary printing, rubber offset printing is more expensive for short runs, on account of the cost of the plates. It is less expensive for long runs, as the work is done much more rapidly. (See page 164.)

PRINCIPLES AND PRACTICE

LITHOGRAPHY is a process of printing from specially prepared stones instead of from metal plates. It is particularly adapted to the reproduction of pictures and designs in color, such as those seen on calendars, hangers, display cards, etc. In Direct Advertising it is utilized mainly in printing multi-colored catalogue and booklet covers.

EMBOSSING is a process of producing relief effects on paper by subjecting it to mechanical pressure between suitable dies. It is used principally on catalogue and *booklet* covers. For the best results the dies must be heated, and the process is then called "hot embossing." Covers *which* are embossed without being printed are called "blind embossed."

HOT STAMPING is merely a form of hot embossing, the effect of which is to "run out" an antique *or other* rough [illegible] paper, producing a smooth surface on which [illegible] with fine detail can be *printed*. [illegible] of the paper is usually a [illegible] geometrical shape that is *to carry* [illegible] the illustration is printed [illegible] it may be printed on a [illegible]

POSTAGE ON DIRECT ADVERTISING

According to postal regulations in effect at the time this book goes to press, Direct Advertising (printed) is classified as third-class matter, mailable at the rate of one cent for each two ounces or fraction thereof, when the individual pieces consist of less than twenty-four pages. Catalogues, Booklets and other pieces consisting of twenty-four pages or more, are classified as fourth-class (parcel post) matter. If they weigh eight ounces or less, they take a special rate of one cent for each two ounces, regardless of distance. If they weigh more than eight ounces, they take the regular parcel post zone rates.

This applies to Catalogues, Booklets, Folders, Circulars, House Organs, Mailing Cards, and all other forms of printed advertisements which are not sealed against inspection, and which do not contain enclosures requiring a higher rate.

If first or parcel-post matter is enclosed with a piece of third-class matter, the entire piece takes the higher rate, except that samples of merchandise affixed to circulars or other printed matter do not affect the classification of such matter as third-class mail so long as the samples occupy less than twenty per cent of the superficial area of the pieces to which they are affixed. When twenty per cent or more of the space is occupied, the circulars or other printed matter to which the samples are affixed are considered parcel-post mail, and postage must be paid at the rates set forth in the Parcel Post regulations.

MAILING MERCHANDISE SAMPLES

This ruling also applies to advertisements which are printed wholly or in part ON THE MATERIAL ADVERTISED, the Postoffice Department having ruled that the advertised material under such circumstances becomes A SAMPLE OF MERCHANDISE if it comprises 20 per cent or more of the superficial area of the advertisement. Under this ruling, paper sample-books and circulars (which

latter are usually printed entirely on the paper advertised) are classified as parcel-post matter, regardless of their weight, although the same books and circulars, made of the same paper, but carrying the advertising of any other product, would be classified as set forth in the first paragraph on page 159.

When you receive samples or circular matter from paper manufacturers or dealers, therefore, it is well to bear in mind that the postage on such pieces is often double what you would be required to pay if you were mailing similar pieces carrying your own advertisement.

POSTAGE ON CIRCULAR LETTERS

Letters are regarded as printed matter, mailable at third-class rates, if produced by a mechanical process other than actual typewriting, provided twenty or more letters containing identical text are mailed at one time.

Individual salutations may be filled in with a typewriter, the letters may be signed with pen and ink, and typographical errors may be corrected with pen or pencil; but actual changes in the text which would make INDIVIDUAL communications of the letters are not permissible. Whatever corrections are made must be the same in every letter. Otherwise the letter would be classified as first-class matter, and postage at the rate of 2 cents per ounce would have to be paid.

While circular letters MAY be mailed under 1-cent postage, however, it is not always advisable to take advantage of this privilege.

The use of 1-cent postage indicates unmistakably that the envelope contains a circular, not a personal letter, and in many cases this is fatal to success.

The common or garden variety of circular letter in an unsealed 1-cent-stamped envelope is probably the cheapest looking and least impressive of all the Direct Advertisements that reach the average business office, and in many

if not most such offices they receive scant attention, or no attention at all.

Entirely apart from the question of cheapness, moreover, there are certain kinds of advertisements which can pretty confidently be expected NOT to receive attention if they are readily identified as advertisements.

Few men, for instance, buy life insurance on their own initiative, nor do they willingly read life insurance literature, and it would therefore be a sheer waste of money to mail under 1-cent postage a series of letters the purpose of which was to sell life insurance. The life insurance company's card on one corner of the envelope, together with the 1-cent stamp on the other corner, would identify the enclosure as an unwelcome solicitation to the man receiving it, and it simply would not be read.

OVERCOMING INDIFFERENCE

To overcome this indifference or hostility, many advertisers find it profitable to mail circular letters in sealed envelopes under first-class postage. This insures that the envelopes will be opened, and that the enclosed advertisements will be judged by their own appearance rather than by the implication of cheapness involved in the use of 1-cent postage.

The 2-cent stamped circular letter, in other words, gets a chance to be "heard," which is all that any advertisement can claim. Having gained an audience because of its appearance, perhaps by masquerading as a personal communication, it will be read attentively enough if the introduction is interesting.

On the other hand, if the people to whom a circular letter is mailed are known to be decidedly interested in the goods or service that the letter offers, very often nothing whatever will be gained by using first-class postage.

If an advertiser, through some fortunate combination of circumstances, were in a position to offer an automobile

tire of standard make at half the regular price, the mere name and price, printed on the outside of the envelope, would be quite sufficient to insure the advertisement being read by the automobile owner.

WHEN TO USE ONE-CENT STAMPS

In general it is safe to conclude that a circular letter containing a strong appeal to the self-interest of the recipient, assuming, of course, that the substance of the appeal is set forth on the face of the envelope, will "pull" approximately as well with 1-cent postage as with 2-cent.

Where the self-interest appeal is absent, or is not obvious, greater returns will usually be obtained by using 2-cent postage.

Whether the increased returns from the use of 2-cent postage will be PROFITABLE as compared with 1-cent postage depends somewhat upon the nature of the proposition. The increased cost of the postage may more than offset the increased profit, but this does not occur often.

Two other considerations that affect the determination of the proper postage for a circular letter are the standing of the advertiser and the character and circumstances of the people to whom the advertising is mailed.

A house of recognized standing may occasionally allow PRESTIGE to take the place of POSTAGE. A 1-cent-stamped circular bearing the imprint of Marshall Field & Co. could very reasonably be expected to command attention where a similar circular from an unknown house might be thrown into the waste-basket unread.

People who receive comparatively little mail matter are much more likely to read and respond to circulars, and are much less likely to be influenced by their postal classification, than are people who receive a great deal of mail.

SEALING THIRD-CLASS MATTER

The rules of the Postoffice Department provide that advertising matter may be mailed at third-class rates only when it is open to inspection.

Sealing, as such, is not prohibited, except when it interferes with adequate inspection.

An ordinary envelope may not be sealed (if mailed under third-class postage), because it would be manifestly impossible for a postoffice employee to examine the contents without breaking the seal.

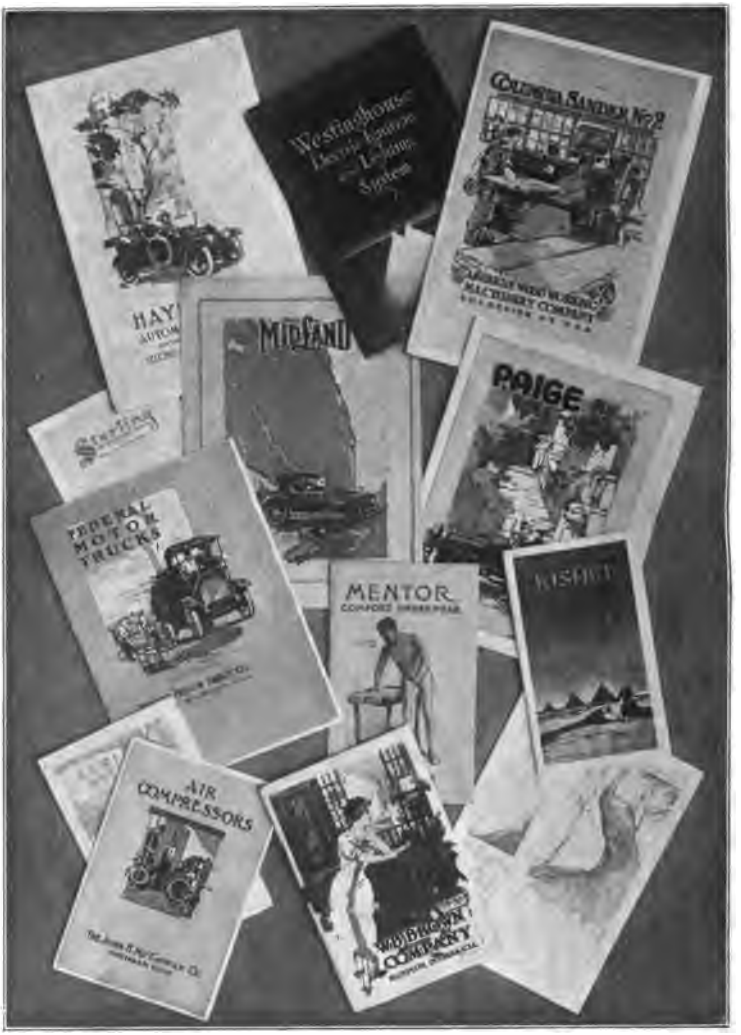
A circular or folder carrying its own address may be sealed, even if it can not be unfolded without breaking the seal, provided it is possible for a postoffice inspector, by looking in at the ends of the folder or otherwise, to satisfy himself that it contains no writing or enclosures which would require a higher classification.

GET THE POSTMASTER'S O. K.

No hard and fast rule can be laid down that will apply to all cases. Some postoffice officials insist upon a strict application of the letter of the law, while others will pass circulars that are only partially open to inspection, assuming that the hidden parts are fairly represented by the visible ones, or by an unsealed sample that has been submitted. When it is proposed to seal any kind of a folder or circular, therefore, it is important to get the O. K. of the local postoffice officials before proceeding with the work.

Where seals can be used without affecting the postage, they are preferable to clips, as the latter are apt to come off in the mails. Seals, moreover, give the pieces to which they are affixed a much more attractive appearance.

Advertising matter mailed in any one of the various forms of "Pennysaver" envelopes can hardly be said to be sealed, and it is not so regarded by the Postoffice Department. The gummed flap which is characteristic of such



Rubber offset printing on BUCKEYE COVERS. The stock is especially adapted to the process and is widely used by offset printers.

envelopes is designed to make the envelope APPEAR sealed, but it is, of course, open to inspection, just as the ordinary ungummed envelope is.

METHODS OF PREPAYING POSTAGE

Postage on Direct Advertising matter may be prepaid by any one of four methods:

1. By using government-stamped envelopes or wrappers.
2. By affixing ordinary postage stamps.
3. By affixing PRECANCELED postage stamps.
4. By mailing under a "Special Permit."

Stamped envelopes and wrappers are used by many advertisers, in some cases because of their convenience, and in others because it is thought they present a better appearance than ordinary envelopes and wrappers with separate stamps. Where a great many pieces of advertising are to be mailed, it is often possible to save considerable handling by using stamped envelopes or wrappers. Your postmaster can furnish you with a printed price-list.

ORDINARY STAMPS

Ordinary postage stamps, like the popular orator, are so well known as to need neither introduction nor recommendation. They are the method of postage prepayment that you will naturally use, unless the circumstances seem to call strongly for one of the others. Not all advertisers know that stamps can be bought in quantities at a discount, from stamp brokers. Make a note of it if it is news to you.

PRECANCELED STAMPS

Precanceled postage stamps are perhaps the least convenient of all methods of prepaying postage. Once the precanceled stamps have been affixed, however, the pieces require the minimum of handling in the postoffice at which they are mailed (none at all if the advertiser has sorted and sacked them in accordance with instructions from the postoffice), and this is sometimes a decided advantage in the case of especially elaborate or attractive catalogues and booklets. The disfigurement of the envelopes by cancellation stamps is avoided, and the chance of the envelopes being torn or abraded is greatly decreased.

SPECIAL PERMIT

Mailing under a "Special Permit" eliminates the handling of postage stamps altogether, no stamps being required, and is the cheapest and most convenient method of prepaying postage on printed matter, especially where mailed in large quantities. The permit, issued by the postmaster on request, allows the advertiser to print a label on each

2c. PAID
CHICAGO, ILL.
Permit No. 96

piece, similar to the one reproduced here, instead of affixing stamps. The pieces are then counted and weighed at the postoffice, and the amount of postage paid to the postmaster in cash. This method is not recommended for Direct Advertisements that derive any considerable portion of their selling appeal from their attractiveness. It is not easy to explain why a stamp looks better on a folder than a "Special Permit" label, but most advertisers are agreed that it does. Special permits are not issued for less than 2,000 pieces.

"SAFE AND SANE" TYPE-FACES FOR DIRECT ADVERTISING

In the "Typography" section of this book, there have been set forth some objections to the use of fancy job types in Direct Advertisements, particularly catalogues and booklets. This naturally raises the question as to what sort of faces CAN be used advantageously. On the several pages that follow, the question is answered.

Here are shown a number of type-faces which are first of all easy to read, thus fulfilling the most important requirement of the Direct Advertiser, and which at the same time are pleasing to the eye, whether of the expert or the non-expert. All of these faces have received the approval of the more progressive printers and advertisers, and each one of them has been recognized as a distinct achievement in artistic type-designing.

The showing is not complete, but it is fairly representative of the work of the foremost typefounders, and includes faces suitable for use in every kind of Direct Advertising. It is of course necessary to discriminate in making selections even from this small assortment, since no one face is suitable for every kind of work. "Boldface" types, for example, are not suitable for the text of a catalogue or booklet, although occasionally they can be used effectively for the text of a large folder.

When in doubt as to the face that you ought to use, you can hardly do better than select Caslon Oldstyle, which is shown on the pages immediately following this. Notwithstanding it was designed nearly two hundred years ago, it remains to-day, in the opinion of many printers and advertising men, including the writer of this book, the most beautiful and legible of all type-faces. In the larger sizes it makes an excellent display type.

The following displays are not to be regarded as model catalogue or booklet pages. Their purpose is to show the types, not the method of using them. To use a type effectively, it must be adapted to the size and shape of the space it is to occupy, as has already been explained in the section devoted to "Typography."

BUCKEYE PREDOMINANCE

THE unprecedented demand for Buckeye Covers, which has made them the largest-selling brand of cover papers in the world, is of real and definite value to the cover-paper user; for this demand is a cause, as well as an effect, of the superior quality and utility which characterize the line. Buckeye Covers are popular *because they are profitable;* and they are profitable to an unusual degree simply because quantity production has enabled us to give more for the money, in both paper and service, than would otherwise be possible. During the past year the leadership of Buckeye Covers has been steadily maintained, and we have been able to demonstrate repeatedly and conclusively that every user benefits by this leadership. In reducing the price of our Double Thick

18-point Caslon Oldstyle No. 471. (Hand-set.)
Upper portion set solid; lower portion 2-point leaded.

BUCKEYE PREDOMINANCE

THE unprecedented demand for Buckeye Covers, which has made them the largest-selling brand of cover papers in the world, is of real and definite value to the cover-paper user; for this demand is a cause, as well as an effect, of the superior quality and utility which characterize the line. Buckeye Covers are popular *because they are profitable;* and they are profitable to an unusual degree simply because quantity production has enabled us to give more for the money, in both paper and service, than would otherwise be possible. During the past year the leadership of Buckeye Covers has been steadily maintained, and we have been able to demonstrate repeatedly and conclusively that every user benefits by this leadership. In reducing the price of our Double Thick Buckeye Covers at a time when the general price-trend in the industry was upward; in improving the texture of the entire line without increasing its price; in the preparation and publication of various forms of business-building suggestions; and particularly in arranging for the manufacture and distribution of Buckeye Cover Envelopes, we have been but sharing with our customers the saving resulting from the increased

14-point Caslon Oldstyle No. 471. (Hand-set.)
Upper portion set solid; lower portion 2-point leaded.

BUCKEYE PREDOMINANCE

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12-point Caslon Oldstyle No. 471. (Hand-set.)
Upper portion set solid; lower portion 2-point leaded.

BUCKEYE PREDOMINANCE

THE unprecedented demand for Buckeye Covers, which has made them the largest-selling brand of cover papers in the world, is of real and definite value to the cover-paper user; for this demand is a cause, as well as an effect, of the superior quality and utility which characterize the line. Buckeye Covers are popular *because they are profitable;* and they are profitable to an unusual degree simply because quantity production has enabled us to give more for the money, in both paper and service, than would otherwise be possible. During the past year the leadership of Buckeye Covers has been steadily maintained, and we have been able to demonstrate repeatedly and conclusively that every user benefits by this leadership. In reducing the price of our Double Thick Buckeye Covers at a time when the general price-trend in the industry was upward; in improving the texture of the entire line without increasing its price; in the preparation and publication of various forms of business-building suggestions; and particularly in arranging for the manufacture and distribution of Buckeye Cover Envelopes, we have been but sharing with our customers the saving resulting from the increased manufacturing and marketing efficiency that their generous patronage has helped us to

14-point Bodoni Book. (Hand-set.)
Upper portion set solid; lower portion 2-point leaded.

BUCKEYE COVER PREDOMINANCE

THE unprecedented demand for Buckeye Covers, which has made them the largest-selling brand of cover papers in the world, is of real and definite value to the cover-paper user; for this demand is a cause, as well as an effect, of the superior quality and utility which characterize the line. Buckeye Covers are popular *because they are profitable;* and they are profitable to an unusual degree simply because quantity production has enabled us to give more for the money, in both paper and service, than would otherwise be possible. During the past year the leadership of Buckeye Covers has been steadily maintained, and we have been able to demonstrate repeatedly and conclusively that every user benefits by this leadership. In reducing the price of our Double Thick Buckeye Covers at a time when the general price-trend in the industry was upward; in improving the texture of the entire line without increasing its price; in the preparation and publication of various forms of business-building suggestions; and particularly in arranging for the manufacture and distribution of Buckeye Cover Envelopes, we have been but sharing with our customers the saving resulting from the increased manufacturing and marketing efficiency that their generous patronage has helped us to achieve. The net result of this unique condition is that Buckeye Covers, in addition to being THE EASIEST TO BUY of all high-grade cover papers, are also THE EASIEST TO USE, for they are backed by a service that greatly facilitates satisfactory selection and effective treatment. The 16 colors, 4 finishes and 4 weights make it easy to select a sheet exactly

12-point Bodoni Book. (Hand-set.)
Upper portion set solid; lower portion 2-point leaded.

BUCKEYE PREDOMINANCE

THE unprecedented demand for Buckeye Covers, which has made them the largest-selling brand of cover papers in the world, is of real and definite value to the cover-paper user; for this demand is a cause, as well as an effect, of the superior quality and utility which characterize the line. Buckeye Covers are popular because they are profitable; and they are profitable to an unusual degree simply because quantity production has enabled us to give more for the money, in both paper and service, than would otherwise be possible. During the past year the leadership of Buckeye Covers has been steadily maintained, and we have been able to demonstrate repeatedly and conclusively that every user benefits by this leadership. In reducing the price of our Double Thick Buckeye Covers at a time when the general price-trend in the industry was upward; in improving the texture of the entire line without increasing its price; in the preparation and publication of various forms of business-building suggestions; and particularly in arranging for the manufacture and distribution of Buckeye Cover Envelopes, we have been but sharing with our customers the saving resulting from

18-point Kennerley. (Hand-set.)
Upper portion set solid; lower portion 2-point leaded.

BUCKEYE COVER PREDOMINANCE

THE unprecedented demand for Buckeye Covers, which has made them the largest-selling brand of cover papers in the world, is of real and definite value to the cover-paper user; for this demand is a cause, as well as an effect, of the superior quality and utility which characterize the line. Buckeye Covers are popular because they are profitable; and they are profitable to an unusual degree simply because quantity production has enabled us to give more for the money, in both paper and service, than would otherwise be possible. During the past year the leadership of Buckeye Covers has been steadily maintained, and we have been able to demonstrate repeatedly and conclusively that every user benefits by this leadership. In reducing the price of our Double Thick Buckeye Covers at a time when the general price-trend in the industry was upward; in improving the texture of the entire line without increasing its price; in the preparation and publication of various forms of business-building suggestions; and particularly in arranging for the manufacture and distribution of Buckeye Cover Envelopes, we have been but sharing with our customers the saving resulting from the increased manufacturing and marketing efficiency that their generous patronage has helped us to achieve. The net result of this unique condition is that Buckeye Covers, in addition to being THE EASIEST TO BUY of all high-grade cover papers, are also THE EASIEST TO USE, for they are backed by a service that greatly facilitates satisfactory selection and effective treatment. The 16 colors, 4 finishes and 4 weights make it easy to select a sheet exactly adapted to the requirements of the job; and these are displayed in the New Buckeye Cover Sample Book in such a way that all of the weights in each color can be instantly located and compared. The paper having been selected, reference to The Buckeye Proofs will furnish invaluable suggestions as to the process that can be used to the best advantage. These "proofs" are not mere samples—they are reproductions of actual covers, and include unusual examples of hot embossing, rubber offset and photogravure work, as well as flat printing. If it is necessary to submit

10-point Kennerley. (Hand-set.)
Upper portion set solid; lower portion 2-point leaded.

BUCKEYE COVERS AN ASSET
Unprecedented demand for Buckeye Covers, which has made them the largest selling brand of cover papers in

14 Point Caslon Bold

COVER PREDOMINANCE
The unprecedented demand for Buckeye Covers, has resulted

18 Point Caslon Bold

BUCKEYE COVERS
The demand for Buckeye Covers, which has made

24 Point Caslon Bold

NEW BUCKEYE
Covers which have

30 Point Caslon Bold

BUCKEYE COVER PREDOMINANCE
The unprecedented demand for Buckeye Covers, which has made them the largest selling brand of cover papers in the world

14 Point Cheltenham Bold

BUCKEYE COVERS AN ASSET
The unprecedented demand for Buckeye Covers, which has made

18 Point Cheltenham Bold

THE UNPRECEDENTED
demand for the Buckeye Covers has made them the

24 Point Cheltenham Bold

BUCKEYE COVERS
Are popular because

30 Point Cheltenham Bold

BUCKEYE COVER PREDOMINANCE is an asset to every paper buyer. The unprecedented demand for Buckeye Covers has made them the largest selling brand

14 Point Cheltenham Bold Italic

BUCKEYE PREDOMINANCE The unprecedented demand for Buckeye Covers, which has made

18 Point Cheltenham Bold Italic

BUCKEYE COVERS AN asset to every paper buyer The demand for Buckeye

24 Point Cheltenham Bold Italic

UNPRECEDENTED demand for Buckeye

30 Point Cheltenham Bold Italic

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The Standard Medium *for* Direct Advertising

(An Advertisement)

In Direct Advertising by mail, as in General Advertising, the efficiency of a campaign is determined largely by the character of the mediums used.

You must use the right papers if your selling message is to be carried to your prospective customers effectively and economically, whether you are buying "space" of a publisher or a printer.

And just as you can instantly recognize certain of these "right" papers, in the General field, from the fact that they have already won the approval and patronage of the most successful advertisers, so you can, in the same way and with almost equal readiness, find ***the right papers for your Direct Advertising.***

A brief examination of any representative collection of up-to-date Catalogues, Booklets, Folders, etc., will show you that in this class of advertising the predominant papers are BUCKEYE COVERS.

BUCKEYE COVERS, "The Standard Cover Papers for Economically Effective Business

Literature," are the largest-selling brand of covers in the world. They are used ***oftener*** than any other because they can be used ***more profitably*** than any other.

The saving due to quantity production is greater in the paper business than in any other of which we know; and the enormous demand for BUCKEYE COVERS, as a consequence, has enabled us to produce a paper that no other maker has ever been able to match, at anywhere near the price.

BUCKEYE COVERS are the only ***high-grade*** cover papers that are used extensively by the large mail-order houses.

They are also the only "cheap" cover papers that are used extensively in the manufacture of high-grade Catalogues and Booklets.

The price, on the one hand, is low enough to make them attractive to those advertisers who must keep their costs down.

The quality, on the other hand, is high enough to make them attractive to those advertisers who want the most effective printed matter they can get, regardless of its cost.

The ***value*** represented by this unique combination of high quality and moderate price, is the reason why you, too, should use BUCKEYE COVERS for your Direct Advertising.

LET OUR REPRESENTATIVE HELP YOU

Somewhere near you — probably in your own city — there is a dealer who sells BUCKEYE COVERS. He is a good man to know. He can help you to make sure that you get full value for the money you invest in Direct Advertising.

He can do this by coöperating with your printer. Put your PRINTING problems up to a printer who is in the habit of putting his PAPER problems up to a Buckeye Cover dealer, and you will have done about all that is humanly possible in the way of guarding against unsatisfactory service.

Printers and their customers find coöperation with Buckeye Cover dealers profitable, not alone because these dealers sell Buckeye Covers, but because each one of them is the representative paper merchant in his territory, who has the necessary equipment, the necessary stock and the necessary experience to serve every customer promptly and adequately.

Your printer can give more for the money you pay him, and at the same time get more for his own work, by taking advantage of the service offered by the nearest Buckeye Cover dealer, as well as of the very unusual quality and value that we have put into BUCKEYE COVERS themselves.

THE BECKETT PAPER COMPANY

MAKERS OF GOOD PAPER

in Hamilton, Ohio, since 1848

THIS BOOK IS DUE ON THE LAST DATE
STAMPED BELOW

AN INITIAL FINE OF 25 CENTS
WILL BE ASSESSED FOR FAILURE TO RETURN
THIS BOOK ON THE DATE DUE. THE PENALTY
WILL INCREASE TO 50 CENTS ON THE FOURTH
DAY AND TO $1.00 ON THE SEVENTH DAY
OVERDUE.

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AUTO DISC CIRC SEP 20 93	
FEB 23 REC'D	SEP 20 1993
FEB 2 1937	
DEC 13 1939	
SEP 27 1943	
MAY 15 1947	
2Dec'49H	
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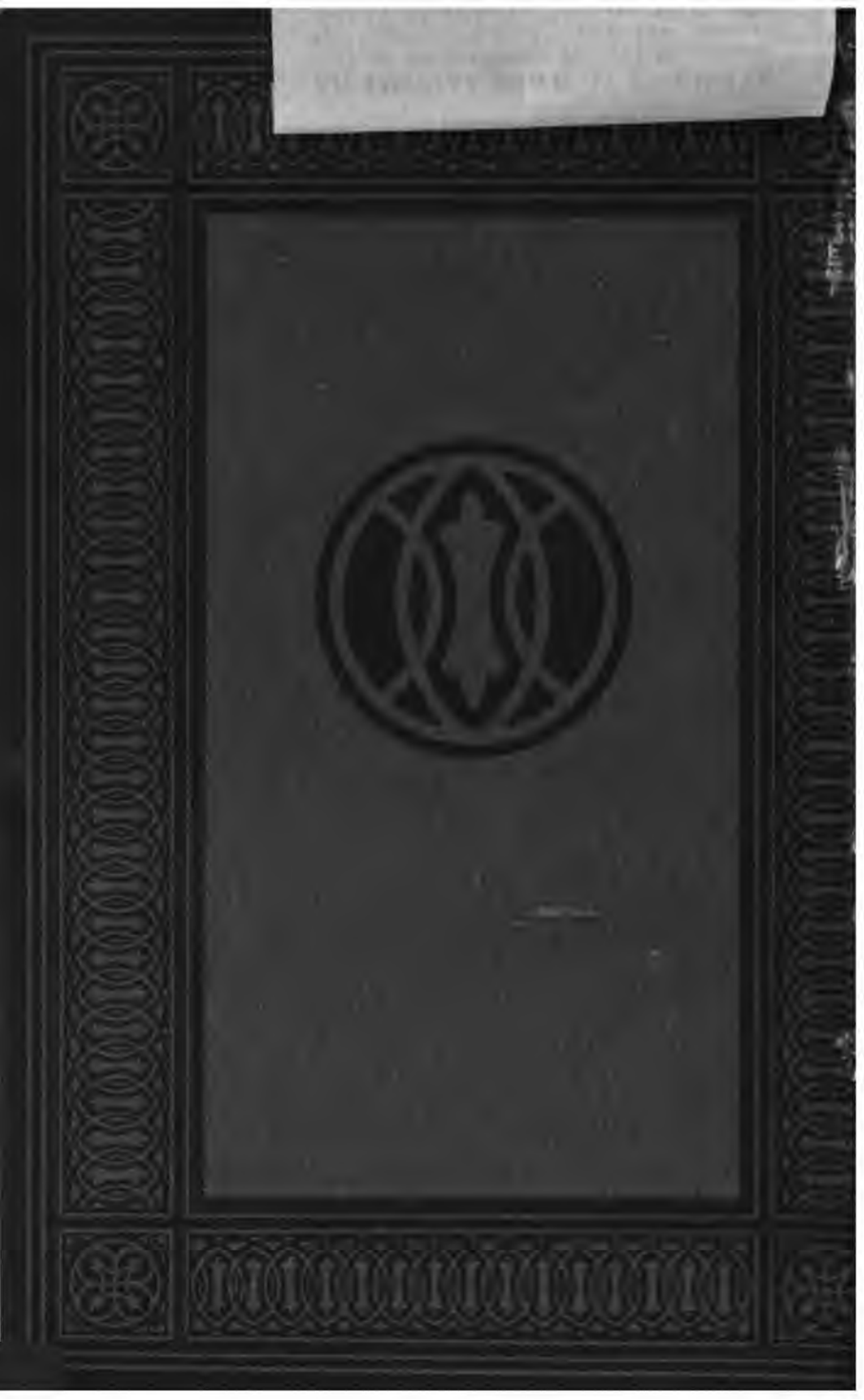

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